

IN THIS ISSUE: THE PEASANT SONGS OF THE BASQUES—By Rodney Gallop

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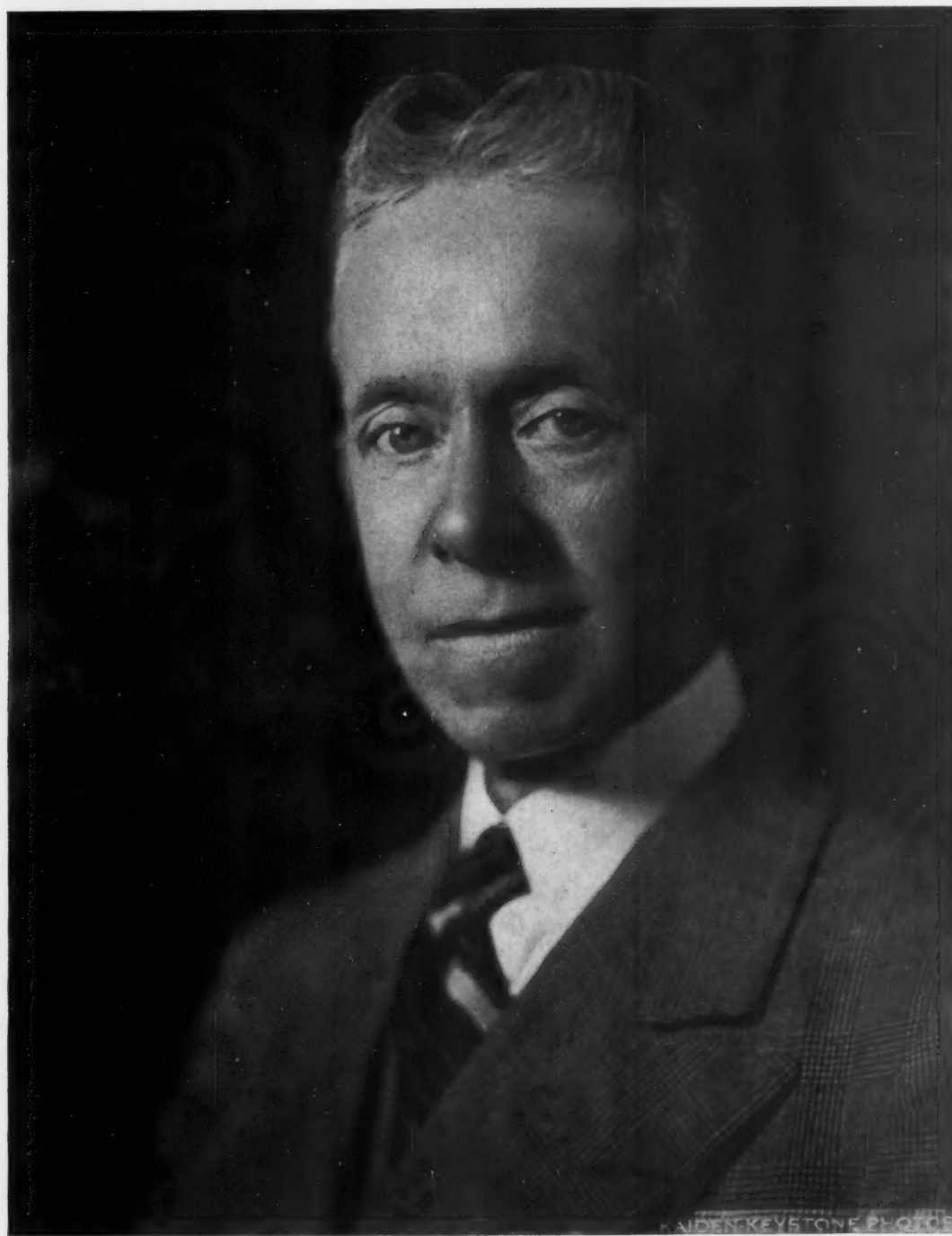
THE MUSICAL OBSERVER

Weekly Review OF THE World's Music

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, JUNE 25, 1932

Price 15 Cents



DR. WILLIAM C. CARL



MR. AND MRS. OTTO LUENING AT CASTLE MOUNTAIN CAMP, NEAR BANFF, CANADA.

Mr. Luening, awarded the Guggenheimer Fellowship in musical composition from 1930 to 1932, has completed an opera, *Evangeline*, based upon his libretto of Longfellow's poem. Choral scenes from it were given a hearing at the Surette Summer School, Concord, Mass., last year. Mr. Luening formerly was executive director of the opera department at the Eastman School of Music, Rochester, N. Y., and conducted the American Opera Company. His works have been performed here, in Germany, and in Switzerland, under Eugene Goossens, Howard Hanson and Guy Frazier.



EARLE LEWIS AND RICHARD CROOKS, treasurer and new tenor of the Metropolitan Opera Company, respectively, disguised as two Mexican hombres in California.



MAURICE SCIPIO, American basso, has just signed a three-year contract at the Opéra-Comique, Paris. (David (Paris) photo.)



OLGA SWAN, pupil of Mabel Parker, vocal teacher of Philadelphia, enjoying summer relaxation.



SERGE PROKOFIEFF, composer and pianist, from a painting by Basil Schoukaeff. Prokofieff will return to America next season for a series of appearances.



HARRIET JOHNSON, Juilliard Fellowship holder in Rubin Goldmark's composition class, goes to the University of Oregon this summer, where she has been granted a fellowship for research work in the psychology of music. (Apeda photo.)



HARRIET COHEN, English pianist, recently invited by the English Government, through Sir John Simon, foreign minister, to give a recital in Geneva during the Disarmament Conference.



MOLLY DE GUNST, Australian soprano, who recently made her debut as *Aida* with the Imperial Opera Company in Sydney.



GRACE PANVINI, coloratura soprano, a Vincent Nola artist-pupil, has been engaged to sing at the Hofbrau in Long Beach, N. Y., this summer.



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The members are (left to right): Hugo Kortschak, first violin; Emmeran Stoeber, cello; Harry Berman, viola; Romeo Tata, second violin. During the past season the quartet presented compositions of classic and modern composers in two series of concerts, one held at Sprague Hall, Yale University, the other at the home of Mrs. Charles P. Howland. Both series are to be continued next season.

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Berlin Municipal Opera Produces Genuine Hit

Offenbach's Bandits Promise to Fill Depleted Coffers—A Riotously Successful Performance—And the Contrary at the Staatsoper—Cologne's Slipshod Festival

BY HERBERT F. PEYSER

BERLIN.—With its last novelty of the season, Offenbach's buffo operetta, *Les Brigands*—or, as the official German title has it, *Die Banditen*—the Städtische Oper seems to have hit the bull's eye squarely in the center. Unless all signs fail, the production ought to flood the box-office with sunshine and otherwise lighten a bit the burden of these heavy times.

The Bandits tiptoed stealthily into Berlin. Nobody outside the opera house had given much thought to their approach, and no one went to the performance with overwrought anticipations. For the work is one of the least known of the Offenbach output and has made very little noise in the world since it was first produced shortly after the battle of Sedan. They say it failed in Germany during the early days of the late Empire. In France it never came within hailing distance of major glories like *Orphée aux Enfers*, *La Belle Hélène* or *La Grande Duchesse*. But when the merry rout of burlesque crooks, roughnecks and Spanish nobility was turned loose on the Charlottenburg stage this time, things went like a hundred per cent prosperity rally. It was an evening of high jinks from start to finish, with never a let-down. George Cohan in his palmist days never staged anything with more punch, more movement or more tempo.

The Bandits is a delightful thing of its kind, even if the music, for all its effervescence, has not quite the same edge and irony as the scores of the better known Offenbach operas. To be sure, the fill of madcap tunes seems inexhaustible and there are some moments designed to tickle the fancy of the more learned musical gentry—a chorus chafing old-style operatic conventions in the first act, an ensemble of hoodlums in the second written in mock-solemn canon, and some Spanish local color, including a fetching number in bolero rhythm.

The book, by that pair of tried old librettists, Meilhac and Halévy (who may not have been poets in the strictest definition of the word but who were, nevertheless, about as sly a team of old theatre dogs as ever tinkered a text), is a story of operetta

bandits and wayfaring aristocrats whose encounters are complicated by several sets of disguises, a love story and a great to-do concerning a large sum of money. About the original French I can say nothing, but it doubtless has been doctored considerably by the German adaptor, E. Dohn, and further medicated and seasoned with interpolated quip and quiddity by Gustav Gründgens, who was entrusted at the Städtische Oper with the staging of the piece. Yet when all is said, it is neither tunes nor timely gags nor

buffo plot that makes *The Bandits* a Charlottenburg holiday, but the unspent high spirits, capital acting, flawless teamwork and never faltering pace, wit and exhilaration of the performance. Even the Berlin opera houses rarely offer so "live" a presentation.

"ECONOMIC" SONG HIT

Gründgens was undoubtedly the motive power behind it all. Sometimes this talented comic actor and erstwhile associate of Max Reinhardt, stages standard operas in a manner that makes one foam at the mouth. This time he triumphantly struck twelve. In addition to his labors of stage direction, he played one of the leading roles with rare deftness and humor, and brought down the house with a song about the economic glooms of the hour, of which the text, at any rate, is not to be found in the printed libretto. Rochus Gliese furnished befitting stage pictures. The second act, especially—an inn on a barren Spanish frontier—was an interesting study in perspectives. Paul Breisach

(Continued on page 16)

Milan Hears Berlin Philharmonic Under Furtwängler for First Time

Enthusiasm Culminates in Demand for Encore—Casella and Gui Also Conduct in Annual Symphonic Series—Huberman Moves Audience

BY RAYMOND HALL

MILAN.—With the Scala opera season over, the musical spotlight of Milan now is focused on the annual spring symphonic cycle at the opera house, sponsored by the local orchestral society. The opening had unusual lustre through the initial appearance here of Wilhelm Furtwängler with the Berlin Philharmonic Orchestra, on its first Italian tour. The Berliners led off the series with two concerts of a quality exceptional for Milan since the departure of Toscanini,—exceptional from the technical standpoint. There was lively curiosity regarding the various qualities of the famous German organization under Furtwängler's lead, and the programs afforded a ready test, comprising, as they did, (first) Cherubini's *Anacreon overture*, Brahms' second symphony, the *Firebird* suite, and the overtures to *Neues vom Tage* and *Tannhäuser*; (second) Haydn's third symphony, Beethoven's fifth, *Nuages et Fêtes*, and Till Eulenspiegel. All

familiar, save the Hindemith item, which was coolly received.

Technically perfect in its separate sections, with some notable first desks, the ensemble excelled here in its modern readings, and particularly in Stravinsky, Debussy and Strauss. In these works, its ductility, its rhythmic precision, its nicety in color detail gave ample scope to the virtuosity of the conductor, who imparted voluptuous elegance to the two nocturnes and vigor of line,

(Continued on page 7)

Furtwängler Resigns from Bayreuth Festivals

(Special cable to the Musical Courier)

BERLIN.—Wilhelm Furtwängler resigned as musical director of the Bayreuth Festivals, a post to which he was appointed last year, on the ground that he refused to submit to the dictatorship of Frau Winifred Wagner, who insisted on reserving for herself the final decision in outstanding artistic questions regarding productions. In a press statement, Furtwängler declared he would not take orders from a person, who, unlike Cosima and Siegfried Wagner, was neither expert nor professional. Trouble has been smouldering for several months, but has been held in check hitherto through the efforts of General Intendant Heinz Tietjen, who was engaged simultaneously with Furtwängler as director of the Festspielhaus. The conductor believes that Frau Wagner is using the situation as a screen for her political interests, and vigorously denies that the engagement of Toscanini to direct *Meistersinger* in 1933 influenced his decision to resign.

It is almost certain that Karl Elmendorf, long associated with Wahnfried, will succeed Furtwängler. There is no intimation to date that Tietjen may sever his Bayreuth connection.

HERBERT PEYSER.

Conductor and Wife Hurt in Theatre Bomb Blast

(Special to the Musical Courier)

HOUSTON, TEX.—Franco Autori, scheduled to direct productions of the Houston Civic Opera Company and ten symphony programs in Dallas, Tex., and his wife were injured when a small bomb exploded in the audience at the Palace Theatre, Dallas, on June 12. Mr. and Mrs. Autori are in a Dallas hospital receiving treatment for burns on the hands and feet.

Mrs. Autori is known professionally as Pauline Lawn. She is a member of the Philadelphia Grand Opera Company.

K. B. M.

Eighteen Choirs Combine in Song Festival at Pittsburgh Stadium

Singers from Metropolis and Outlying Districts Join in Program of Sacred and Secular Offerings

By RALPH LEWANDO

PITTSBURGH, PA.—The art of song was glorified further on June 5 at Pitt Stadium, where eighteen choirs from points within seventy-five miles of Pittsburgh combined in presenting a program of sacred and secular works. This event was made possible by Mrs. Thomas J. Hilliard, Pittsburgh society leader, who, like her mother, Mrs. H. E. Talbott—sole sponsor of the Westminster Choir—is interested in the propagation of good music. Dr. John Finley Williamson, director of the Westminster group, led the united choruses. A genius in choral development and an outstanding personality in the realm of choral conducting, this dynamic, inspiring leader worked magic with those who assembled under his command.

The program comprised a cappella and accompanied numbers. Considering the one short general rehearsal held shortly before the performance, great credit is due the individual directors of the respective groups. Of these Frederick Welty, who has labored long and arduously in spreading the gospel of good music in churches, deserves special mention.

In colorful contrast to the first third of the program, the Ukrainian National Choir of Pennsylvania, dressed in their national costumes and led by Konstantyn Orlyk, sang a set of six sparkling folksongs in the language of their fathers, winning hearty applause.

The accompanists were Frank Kennedy and Sigrid Gayvert. The leaders of the individual choirs, whose aid contributed greatly to the success of the occasion, are T. G. Humphreys, Homer Ochsenhirt, William Slough, Mrs. W. J. Osborne, Bernadette Tutwiler, Julia Williams, B. F. Eckroat, Frank Kennedy, F. A. Welty, Oscar W. Grosskopf, Arthur Wise, Mrs. Allen Digby, Stanley Gray and W. V. Hunter.

The Pitt University authorities generously donated the use of the stadium for the

occasion, entrance to which was free to the public.

NOTES

The Pittsburgh Musical Institute presented in recital Erna Kiefer, violinist, Ruth Fulton, contralto, Robert Reuter, organist, Cass Ward Whitney, baritone (faculty member), and William Oetting, pianist and director of the institute. Voice pupils of Romaine Smith Russell and violin students of Pearl Brown were heard in recital. Other events were given by the two-piano class of Mr. Oetting, and pupils of both the intermediate and junior grades.

Evelyn Pfeifer, soprano, with Matthew Frey at the piano, was presented in a graduate recital by Jean Seaman of the music de-

(Continued on page 17)

Fifteen Schirmer Scholarships to Be Given to Teachers

Music Publisher Makes Offer Through Musicians Emergency Aid—Juilliard School to Waive Registration Fee

The Musicians Emergency Aid announces that G. Schirmer, Inc., through Carl Engel, president, has placed at the disposal of the Musicians Emergency Aid fifteen scholarships in group piano training and group voice training in the Juilliard Summer School of Music, New York City. The Juilliard School has offered to waive the registration fee.

These scholarships are to be given to young men and women who have been teachers of individual piano lessons and individual voice lessons, to whom the Musicians Emergency Aid wishes to give the added equipment of the technique of group teaching.

Cincinnati Zoo Opera Opens Its Seventh Season with Aida

Coe Glade and Frederick Jagel Outstanding Figures of the First Night

BY MARIE DICKORE

CINCINNATI, O.—Scoring a tremendous success as Rhadames in *Aida*, Frederick Jagel, Metropolitan tenor, easily proved to be an outstanding figure of the Cincinnati Zoo Opera opening week, sharing honors with Coe Glade, who sang Amneris. The audience was wildly enthusiastic and accorded conductor and artists a great ovation, with special curtain calls for Jagel.

Applause, rightly deserved, greeted Isaac Van Grove, musical director, as he assumed the baton for the opening of the seventh season under his guidance.

Myrna Sharlow, as *Aida*, gave a sympathetic portrayal of the captive princess, her voice rich, sweet, yet powerful enough to rise above orchestra and chorus when necessary. She was greeted ardently. Miss Glade gave unstintingly of her rich voice and dramatic fire, adding another fine characterization of the taxing role. Martino Rossi, as Amonasro, giving his usual emotionally dramatic delineation; Italo Picchi, as High Priest, who brought dignity and the traditional touch of fatalism to the role; Herbert Gould, as King, regal and full voiced, were three outstanding artists adding distinction to the production. Giuseppe Cavadore (*Messenger*) and Lydia Dozier (*Priestess*), completed the cast.

Business Manager Charles G. Miller deserves credit for being able to bring together a fine company within a short period of negotiation, and complete plans for a distinguished season of eight weeks of grand and two weeks of light opera.

The cast, stage settings, ballet, orchestra (composed of leading members of the Cincinnati Orchestra), admirable spirit of the musical director, Mr. Van Grove, and the entire *esprit de corps*, all made for a splendid performance of *Aida*.

The second opera of the week, *Martha*, brought two new singers, Leola Turner and Helen Ornstein, of the Chicago Civic Opera.

(Continued on page 21)

New York Branch of A. F. of M. Denied Autonomy

LOS ANGELES, CAL.—The request of Local No. 802, New York branch of the American Federation of Musicians, for complete local self-government, was denied by the executive board of the Federation at the June 15 session of the convention meeting here.

The group's fight for local autonomy is of old standing, beginning when, in order to gain a charter, the New York section agreed to a form of government which vests control in the national body. All other locals of the American Federation of Musicians are granted self-government, and the New York request was merely for the abrogation of the present arrangement. Minor concessions have been approved by the executive board, however.

Local 802, the largest of its kind in the world, has a membership of 16,000. U.

THE PEASANT SONGS OF THE BASQUES

Strange Music of a Mysterious People — Melodies and Textual Satires From the Pyrenees

By RODNEY GALLOP

THE Basques, the "oldest people in Europe," and among the most interesting and attractive, form a compact mass of about three-quarters of a million souls, living astride the Pyrenees, some of them in France, but the greater part in Spain, where recent events have brought them into the limelight. As many again have emigrated to South America and the United States. Although they have their men of letters and finance they are predominantly a race of peasants, earning a humble living as shepherds, fishermen and tillers of the soil. The circumstances which have enabled them to retain their racial purity, their language and their individual character and customs constitute a mystery which, like that of their origin, will probably never be solved. The one thing which seems certain is that they lived at the foot of the Pyrenees before the arrival in Europe of our Aryan ancestors, and that with their pride of race and intense conservatism they will continue to endure through an age when everything else is in the melting-pot.

It is only to be expected that such a predominantly peasant race, turning its back on the world, and holding firmly to its own ancient traditions should have remarkable peasant music. And such is indeed the case. Not only do the Basques possess a large number of traditional songs of profound and poignant beauty, but their music, in some ways so old, is also intensely youthful in its spontaneous vitality. "Folk-song," writes Phillips Barry, "is song alive, a living organism subject to all the conditions of growth and change." And the Basque country is one of the few places where this organism is not worn out, but is still capable as it were of reproducing itself. Here, new songs are born every day from the mating of the old ones, and relatively few of these latter have attained any final and unchangeable form.

A goodly number of these songs are already set down on the printed page. The first collection, that of Iztueta, was published over a hundred years ago, and was followed in the 19th century by those of Salaberry and Bordes. In 1912 the Councils of the four Spanish-Basque provinces offered a prize for the best original collection, and the winner and runner-up, Azkue and Donostia, submitted over 2,500 songs. Nor have they been inactive since then, especially the latter. But there remain as good fish in the sea as ever came out of it.

The principal cause of this fecundity is the great taste and talent of the Basques for improvisation. It is no uncommon experience to hear two of these rustic bards engage in a battle of rhymes, answering and capping each other with verse after verse, for hours at a time. The most skillful are known as *bertsolariak*, and their fame exceeds the boundaries of their own province. But apart from these occasions, a Basque is likely to burst into song at any moment, and it is an even chance that the song he sings will be a new one improvised on the spur of the moment. Such a song may never be heard again, or, on the other hand, it may be learned by the singer's family and friends and be spread abroad in everwidening circles of popularity. Thus is a folk-song born.

The subjects dealt with are singularly varied. There are grim ballads narrating violent incidents of the turbulent middle ages. But the Basque is usually more interested in some nine days' wonder in his own village. He will probably prefer to sing (at great length) about a successful piece of smuggling, an exciting *pelote* match or some local scandal which has set the gossips' tongues a'clicking. There are also innumerable love songs, drinking and dance songs, lullabies and nonsense rhymes for the children, religious songs, and others associated with customs which would seem to be rooted in the remote pagan past.

In some parts of the country, on New Year's Eve, the children draw fresh well-water or collect the first rain which falls after midnight, and carry it into all the houses, receiving in return small presents of food or money. The words of their song show that this water is (or was once) thought to be endowed with special magical properties:

Water below and water above,
A good New Year to you.
May there enter into this house
Health with peace
And riches with the water.

Similar customs, so closely resembling the Anglo-Saxon "wassailing" or "gooding," are

observed, with their appropriate songs, on various dates of the year, ranging from the last day of carnival to Christmas Eve. In one Spanish valley it was till quite recently the custom for the peasants, at the end of the bracken-cutting season, to form nocturnal processions on the mountain side, carrying flaming torches and singing a song about the Ten Commandments.

But the songs which most strongly reflect the peculiar mentality of this remarkable race are satirical in character. The Basques have a strong vein of sly and somewhat malicious humor which finds its principal expression in songs improvised on the spur of the moment at the expense of a friend or neighbor. One such song refers to the ex-

versed, and it is the young man who finds excuses for evading the lady's ardor:

"Come, my love, on Sunday evening. I shall be alone in the house.
My father and mother will be at Vespers, and my brothers and sisters with them."

"It's more amusing in the village. There are *pelote*-players there.
I want to play with them, so I can't come to you."

"Come, my love, on Monday morning, I shall be alone in the house.
My father and mother will be in the fields, and my brothers and sisters will be out."

Ex: 1. Aeolian Mode. Collected at Ascain.



Ex: 2. Minor with Dorian influence. Collected at Larrau



TRANSLATIONS.

1. I arose in the early morning at the first light of day
I wore my wedding dress at midday
And I was a young widow when darkness fell.
2. Youth passes like a swallow through the air;
And I pass the nights as though they were days,
Longing, O my beloved, to come to you.

plot of a dishonest blacksmith who melted down an image of St. Christopher to make bells. "If you happen to be a copper saint," concludes the song, "you'd better keep out of Joaquim Raymond's way, or you'll find yourself turned into a cow-bell!" Another needs no comment:

Bettiri, a hearty sportsman, thought himself a wondrous shot;
On a dead hare once he stumbled, and brought it home with him for the pot,
When they served it up at table: "Oh how fine it smells," he cried:
Eating was another matter: 'twas two Sundays since it died!

The dialogue form is very popular, and there are many such between a young girl and her lover. Usually the latter overwhelms his lady with protestations and promises, but she replies, in no uncertain terms, that she's too cute to be had that way. In the following verses, collected near St. Jean Pied du Port, the rôles are re-

"It's a long way from the village, and our priest is ill.
I must look after him, so I can't come to you."

"Come, my love, on Tuesday evening, I shall be alone in my room.
My father and mother will be with each other, and my brothers and sisters won't be with me."

"It will be a dark night without any moon,
The way is too long, so I can't come to you."

Few of the words sung by the Basques today appear to be more than a hundred and fifty years old. But it is very different with the tunes. Slow and poignant, yet contemplative rather than harrowing in their sadness, they suggest the infinitely old and the infinitely remote.

When the collector comes to examine the fruits of his work, as they lie, in rigid staff

notation, in his note books, he will find little in these songs for which there is no analogy in the music of other races.

A scientific analysis would divide them very roughly into three classes:

a. Tunes in the old modes, principally the aeolian, dorian and mixolydian, dating probably from the 15th and 16th centuries, and having much in common with the mediaeval music of North-Western Europe (see Example A). Concrete resemblances both of rhythm and melodic line will be found to ecclesiastical plainsong, to the airs of the troubadours, to the songs of the pilgrim bands who passed through the Basque Country on their way to Santiago de Compostella, and to those of the Breton and Flemish seamen with whom the Basque whalers and corsairs came into contact;

b. Tunes in the modern major and minor dating from the 17th or 18th centuries, and analogous to the French *chansonnettes* of this period;

c. Modern tunes scarcely distinguishable on paper from their counterpart in other countries.

The fact is that the Basques are not, and never have been, real creators. Not only their music but all their customs, amusements and arts and crafts, at first sight so distinctive, prove to be a fusion of elements borrowed throughout the ages from their more civilized neighbors, stamped with their own strong personality, and then treasured up with a tenacity which preserves them long after the original models have disappeared. But, as with every art, it is the treatment rather than the subject matter that counts, and Basque originality comes out in a thousand little shades of rhythm and tonality, deviations from the normal which staff notation is too clumsy to record satisfactorily, and which are irretrievably lost when the song is committed to paper or reproduced in the concert hall. For this reason the only really satisfactory way of collecting these songs would be with the gramophone, a method which it has not yet been practical to attempt.

Their tonality is particularly interesting. For the Basques are, at this moment, at that critical stage in the musical development of a people, when their ear, hitherto accustomed to the modes, is being gradually attuned to the modern major and minor keys. While you may hear a tune that was once modal sung in the minor key (such for example as the wonderful 16th century air of Gaston Phébus), you may equally well hear a version of an 18th century *bergerette* sung in the dorian mode, with a sharpened sixth and flatted leading note. Indeed some singers sing everything modally while others sing everything in the modern keys. More interesting still are those singers, and there are many of them, who hesitate between the old and the new, and actually sing something between the two (see Example B), sometimes introducing quarter-tone intervals.

The rhythm of these songs is often equally strange. They are sung without any instrumental accompaniment such as, in Spain or Portugal for instance, ensures the observance of strict time. And the singers invariably, though most misguidedly, attach more importance to the words than to the music of their songs. They like to give a note to each syllable and a syllable to each note. If, therefore, the rhythm of an old tune finds itself in conflict with the meter of a new verse, it is the former which will be sacrificed. Many songs are sung in a free unaccented rhythm like that of plain-song, while in others one is constantly having to change the time signature to express unexpected and unsymmetrical shortenings and lengthenings of the musical phrase. Indeed there are singers who allow musical rhythm to disappear within the subtler measure of the words, the finer shades of which it is hopeless to attempt to indicate by musical notation.

These mannerisms of performance are to some extent the common heritage of all folk-singers. And an analysis of the various elements which go to form the Basque songs reveals no single one that is exclusive to the race. Yet the sum total of these elements, seasoned with that undefinable something which comes from the very heart of the singer, results in a music which is absolutely original and unmistakably Basque. "reflecting," in the words of another writer, "both the most secret depths of the heart of the people, and the long succession of external influences which have modified it during past centuries."

IN NEXT WEEK'S ISSUE: MERCHANTS OF MUSIC—by Ernest Barbour

Milan Hears Berlin Philharmonic Under Furtwängler for First Time

(Continued from page 5)

with appropriate humor, to the pranks of Till. He fared less happily with the classics and romantics: Cherubini and Haydn somewhat stiff in their correctness; Beethoven and Brahms without the depth the Milanese remember in other readings; and liberties of tempo in Beethoven and Wagner, though the Tannhäuser was rousing done. Nevertheless, from Stravinsky on, the Scala auditors were enthusiastic in constant crescendo, and at the close of the second concert, broke all precedents of the house by forcing the Berliners to encore with the Meistersinger overture.

A PROGRAM OF NOVELTIES

The third concert of the cycle, with the regular Scala Orchestra, was saved from anti-climax by the dynamic and omnipresent Alfredo Casella, who stirred up the battling humor of the over-complacent Ambrosians of conservative cast by making his first appearance at this conductor's desk in a program wholly composed of local novelties, more or less of the advance guard. These were his own partita, the Malipiero transcriptions of the Monteverdi madrigals, Ravel's piano concerto and Stravinsky's Psalm Symphony. New York concert-goers will recall that the partita was baptized as long ago as 1925 by the Philharmonic under Mengelberg, with Casella himself at the piano. Seven years to reach Milan, seat of Italy's critical pontiffs, is a considerable length of time. But without doubt the composer has benefited by the delay, since in the meantime the scribes have grown more tolerant, and the flocks more docile (or more indifferent?). The final Burlesca, masquerading in its tarantella rags, turned the trick of carrying off the warmest applause of the evening.

A benevolent reception also awaited the madrigal transcriptions (which this writer reviewed on the occasion of their recent Augusteo premiere). This, too, is progress, since only a few years ago to mention Malipiero to a Milanese audience was like waving a red rag at a bull. Nevertheless, these folk decidedly prefer their Monteverdi in the original. The much-advertised Ravel work failed to persuade; the tedious prolixities and discrepancies of style disfiguring its rapid second movement in particular, served to discount its other prettinesses. As for the Stravinsky opus—the item most keenly awaited—the delusion was equal to that caused by other of his recent works here. This type of conception, ironic or otherwise, of a religious subject, has slight chance of success with an Italian public, and as to form, they prefer worshipping directly at the altar of the great Johann without the mediation of a Russian priest. The response was frigid. The Scala chorus, under Veneziani, acquitted itself with credit, as also the orchestra in the entire program, undertaken at short notice. It was a *succès d'estime* for Casella.

A NEW SYMPHONIC POEM

The next pair of concerts, which completed the first half of the series, was conducted by Vittorio Gui who brought chronological programs of Beethoven, Brahms, Moussorgsky, Franck and de Sabata up to date with a symphonic poem, new to Milan, called Jaufre Rudel by Renzo Bianchi. It is his latest work and a well constructed piece of music, highly elaborated both contrapuntally and instrumentally. The thematic structure is kept subservient to a dominantly impressionistic atmosphere, which is achieved by means of a dense web of minute color detail. The rounds of applause that brought the composer to the platform three times was sufficient testimony of the communicative qualities of this piece. Bianchi's output is small in volume but correspondingly meticulous.

HUBERMAN MOVES MILAN AUDIENCE

The soloist of the second concert was Bronislaw Huberman, whose name alone was a powerful magnet. His playing of the adagio of the Bach E major concerto was something long to be remembered and the audience was so deeply moved that it scarce-

ly had the presence of mind to applaud—or rather applause seemed a sacrilege—a happening none too frequent in these parts. The Beethoven concerto completed his offerings.

A few days later, at the conservatory, he renewed his Milanese successes in a benefit recital sponsored by H.R.H. the Duke of Bergamo, the Polish Ambassador and a committee of conspicuous personalities of the Lombard and Roman aristocracies. Acclaimed when he appeared on the platform, Huberman fascinated the packed hall with the Brahms G major sonata, the Bach Chaconne and the Tchaikowsky concerto, arousing a furore which reached triumphal intensity after this last number and continued through the virtuoso performances of Szymanowski (Fountains of Arethusa); Sarasate and Chopin-Huberman, supplemented by numerous encores.

Of the other offerings of this period in Milan, the most entertaining was the chamber group of Massimo Bontempelli, literary member of the Royal Italian Academy. His Excellency prefaced the Poltronieri Quartet's readings at the Convegno with a few witty remarks in explanation of his "special" ideas on musical composition, with which he whiles away some leisure hours between his writing activities. His aesthetics are highly original. The general drift of them is that when he begins to compose, he becomes aware of the practical uselessness of the knowledge of harmony, counterpoint—in short, the vanity of all technical baggage. Listening to his effusions, we decided we liked them better than the masterpieces purveyed to us by some of the God-gifted neophytes of the day. A little Bontempelli would brighten up delightfully some of our solemn music-making functions.

N. F. of M. C. Sponsors First Long Island Music Festival

The New York Federation of Music Clubs (Etta Hamilton Morris, president) sponsored the first festival of music ever given on Long Island (N. Y.), at the Port Washington High School on June 10 and 11. It is to be an annual event.

The opening night featured a women's choral contest, in which participants were the Brooklyn Morning Choral, Huntington Bel Canto, Jamaica Choral, Richmond Hill Union Choral and North Shore Choral. First place was won by the Bel Canto Club (Frank Willgoose, conductor); and second place, by the Morning Choral (Herbert S. Sammond, conductor). Marie Birkhahn, pianist (Woodmere Music Club), and Jean Bird, violinist (Port Washington Music Study Club), won the interest of the audience. A feature was the singing of the Hamilton-Johnson Negro Chorus of Brooklyn. R. Huntington Woodman conducted the massed chorus of women in his O Happy Sleep.

The afternoon program on June 11 was given by the Junior clubs with soloists. The following appeared: Junior Choir, Methodist Church; Strolling Players Primitive Orchestra; Melody Club of Queens Village; Hamilton Morris Junior Singers of Port Washington; Crescendo Orchestra of Jamaica; and soloists from the Junior Music Study Club (Signe Gulbrandsen, soprano; Regina Brooks and Emily Ausbury, pianists).

The evening program brought mixed and male choruses, the North Shore Chorus displaying unusual ability. Norman Hollett was their able conductor. The Flushing Oratorio Society, under Mr. Sammond, sang the cantata Fair Ellen (Bruch), assisted by Corleen Wells, soprano, and Kenneth Kerr, baritone. The former sang Micaela's aria (Carmen). Katharine P. Gunn, violinist, also was heard. Haydn's Heavens Are Telling was the closing chorus, the solo trio being Alice Ralph, John Barr and Albert Davey.

Five hundred musicians took part in the festival. All were members of the New York Federation of Music Clubs. The judges were Messrs. Woodman, Wild and Goss. F. W. R.

Cleveland Stadium Casts Announced

Mary Garden has been signed for the rôle of Carmen at the Cleveland festival of grand opera in the city stadium, June 29-July 6. Besides Carmen, the operas scheduled for production are Aida, Die Walküre and the world premiere of Tom-Tom, each work to have two performances. Gina Pinera and Alida Vane alternate as Aida; Eleanor Cisneros and Edwina Eustis, as Amneris. Paul Althouse and Pasquale Ferrara, who sang Rhadames last year, each sing a performance of the Egyptian hero this season. Other principals in the Verdi

WILL CHICAGO HAVE ANOTHER OPERA SEASON?

(By special telegram to the Musical Courier)

CHICAGO, ILL., June 21.—Whether Chicago will have another season of opera will be decided tomorrow at a meeting of the trustees of the Civic Opera Company to be held at the office of Stanley Field, secretary and treasurer. At this time a new president will be chosen to succeed Samuel Insull. It is expected that either General Charles Dawes or Louis Kuppenheimer will be elected. Of the \$500,000 needed, \$350,000 has been pledged, and steps will be taken to raise the balance. RENE DEVRIES.

opera are Mostyn Thomas, Amund Sjovik, Foster Miller and Berthold Lange. Elsa Alsen and George Fassnacht, Jr., Passion Play actor of Freiburg, Germany, head the Walküre cast, which also features Pearl Besuner, Gladys Burns, Rena Titus, Isabella Guarnieri, Carabelle Johnson, Mr. Miller, Josephine Milavec and others. The all-Negro cast for Tom-Tom includes Jules Bledsoe, Charlotte Murray, Mary Branch, Lillian Cowan and Augustus Grist.

Richmond, Va., to Form Symphony Orchestra

Prominent Citizens Meet to Discuss Project—Hope to Raise Budget of \$50,000 Through Advance Ticket Sales.

RICHMOND, VA.—A movement has been launched here for the formation of a Richmond Symphony Orchestra, backed by prominent residents of the city. At a meeting attended by a group of 150 prominent residents, it was suggested that a budget of \$50,000 be raised through the medium of advance ticket sales, the outcome of the project to hinge on the subscription of the necessary number of tickets, priced in pairs at from twenty to twenty-five dollars.

Wheeler Beckett, conductor, is generally understood to be fostering the movement. Mr. Beckett has had European training and experience under Weingartner and has conducted orchestras in Berlin, Vienna and Paris.

The meeting was attended by Lieut. Governor Price, who presided; Dr. Douglass S. Freeman, editor of the Richmond News-Leader; Walter Mercer, director of music in the local schools; Quincy Cole, of the Musicians' Club; Norman Call, railroad president; W. H. Schwarzschild, president of the local Chamber of Commerce; Mrs. Channing M. Ward, music critic of the News-Leader; Dr. Edward N. Calisch, rabbi of Beth Ahabah Temple; Dr. J. L. Jarman, president of Farmville State Teachers College; John R. Saunders, Attorney-General, and many others. Numerous addresses were made favoring the project.

A committee of nine members, to be announced, will work out details of the plan. Unexpected opposition to the project developed after the meeting. John Powell, in a published interview in the Richmond Times-Dispatch, favored not a local symphony orchestra but a state-wide organization.

New Dressel Opera Has Dresden Premiere

Composer of Armer Columbus Again Produces a Winner—Stravinsky's Birthday Celebrated—Municipal Welcome for Wigman

DRESDEN.—One of the events of the spring opera season in Dresden was the world premiere of Erwin Dressel's opera, Die Zwillingesel. The basis of the story is the same as that of Hugo Wolf's only opera, Corregidor, but Arthur Zweiniger has kept the text in a much lighter and more humorous vein.

Dressel is only twenty-four years old, and his first opera, Armer Columbus, a jazz opera which had its world premiere in Kassel four years ago, was written when he was seventeen. Despite his youth, his music has none of the exaggeration of the ultra-moderns and shows instead a gratifying love for melody. The fine instrumentation bespeaks an inborn feeling for form, and the music is full of charm and humor.

The stage setting and costumes were colorful. Musical Director Kutschbach conducted with his accustomed fine feeling and understanding for the humorous character of the music, and all the singers were excellently suited to their roles, giving masterly performances that made the most of all the grotesque situations. The composer and librettist, as well as the artists, were the recipients of repeated curtain calls.

STRAUSS ENTICED TO DRESDEN

The new Dresden presentation of Richard Strauss' Ariadne auf Naxos, under Fritz Busch's direction, is probably among the best performances to be seen and heard at this time. The fame of the newly-mounted performance reached Richard Strauss and he came to hear it. A packed house greeted him on his appearance in a box, and at the end of the opera he was given an ovation such as the Dresden people give only to the greatest stars or to their "own Strauss," as they fondly call him.

Josef Gielen, stage manager of the Staats-theater, was responsible for the scenery and

tion, also taking the position that the present is an unfavorable time to initiate such a movement. He also scouted the idea that musicians could be imported at an average scale of \$40 per man. He held that \$85 per week is the average symphony wage and that musicians would not come to Richmond for less. Frank P. Cowardin, president of the local musicians' union, quoted in the Times-Dispatch, states that the local unit would have no authority to accept \$40 per week without the consent of the union. J. G. H.

Sherman Square Studios Sold at Auction

As a result of foreclosure proceedings, twenty-three purchasers of cooperative apartments in the Sherman Square Studios in New York City are now deprived of all ownership and equity.

The building was sold at auction last week for only \$500,000, not only wiping out all apartment purchasers but also leaving less than half of the total of these claims for settlement. Most of the purchasers, it is said, were musicians, many of whom put their entire savings (\$5,600 to \$18,000 each) in this investment thinking they were buying something equivalent to an actual piece of property.

Columbus, Ohio, Plans Outdoor Concerts

COLUMBUS, O.—According to tentative plans, the Chicago Symphony Orchestra will appear here in a series of open-air concerts beginning about July 17. A mass meeting was held in the ballroom of the Deshler Wallick last week as part of a campaign to obtain 5,000 supporters before July 1. The plan originally was sponsored by Mrs. B. G. Huntington, with the assistance of the Columbus Chamber of Commerce and Dr. Royal D. Hughes, of Ohio State University.

Minneapolis Orchestra Signs Ormandy

Eugene Ormandy has signed a three-year contract to direct the Minneapolis Orchestra, according to Mrs. Carlyle Scott, manager of the organization.

CONTEMPORARY MUSIC PAYS ITS WAY IN EDINBURGH

EDINBURGH.—The Active Society for the Propagation of Contemporary Music has just concluded so satisfactory a season that there will be no call upon the guarantors. Final arrangements for next season have not yet been completed, but the following composers have expressed their willingness to appear: Dohnányi, Honegger, Prokofiev, Florent Schmitt and Karg-Elert. W. S.

MAYOR TURNS OUT FOR WIGMAN
The Wigman School issued invitations to a reception in honor of Mary Wigman, who has just returned after an absence of seven months, during which she has toured the United States.

Representatives of the Saxon government, the city of Dresden, the artistic world and the foreign press assembled in the artistically decorated rooms. Many famous pupils from all parts of Germany were present also, among them Berthe Trümpy and Yvonne Georgi, recently returned from a tour with Kreutzberg through Czechoslovakia.

Oberbürgermeister Külz brought her greetings and a welcome home from the city of Dresden, and in a charming address told her that Dresden was proud to call Mary Wigman its daughter. After the speeches, pupils of the school delighted the guests with a short program of dances.

ELINOR JANSON.

Bush Conservatory President Optimistic About Music's Future

Addressing Graduating Class, Chicago Educator Predicts
Unlimited Possibilities For Young Musicians of Today
—High School Contest Winner Announced

CHICAGO.—Commencement at Bush Conservatory consumed the entire week of June 7: senior recitals June 7 and 9, commencement program June 10, class reception June 11, and junior program June 12.

In his address before the graduating class at New England Congregational Church, President Kenneth M. Bradley expressed optimistic predictions for the future of music, and said that "the abnormal past and subnormal present point the way to a future with unlimited possibilities for the young musicians of today." Nine master and twenty-three bachelor degrees, besides diplomas and teacher's certificates, were awarded to a representative class.

Those participating in the commencement program included Catherine Shea, soprano, Harold Bosch, pianist; Frances Smith, violinist; Edna Thompson, soprano; Beulah Jelinek, pianist; Lawrence Osborne, baritone; besides a violin ensemble made up of George Swigart, Harold Newton, Ann Hawryliw, Leonard Milarski, Laddie Junkunc, Adrian Primo, Arthur Ahlman, Frances Smith, Robert Brown, Frances Hanks, Luella Kramer and Nonah Cole. The ensemble, well trained, opened the program with an effective performance of the Bach D minor concerto. Miss Shea sang four Carpentier songs in a creditable manner; and Mr. Bosch played Debussy, Schumann and Chopin selections effectively. In Miss Smith the Bruch C minor concerto had an able interpreter. Miss Thompson revealed the excellence of her vocal training in numbers by Handel, Mendelssohn and Mozart; while Miss Jelinek showed herself a pianist of ability in Wagner-Liszt, Debussy and Dohnányi compositions. Mr. Osborne sang with understanding and taste Schumann's Der Arme Peter and Tschaiakowsky's Pilgrim's Song, with which the program closed. A large audience applauded the students.

JEROME SIEGAN IN RECITAL

Esther Harris presented Jerome Siegan, an accomplished artist pupil in recital at Kimball Hall on June 12. The young pianist (he is still in his early teens) is an ac-



JEROME SIEGAN,
artist-pupil of Esther Harris

complished musician. Such numbers as the Beethoven C major concerto, Arensky's Fantasia in E minor or Rubinstein's concerto in D minor are no mere child-play, yet young Siegan tossed them off with abandon and ease. His technical development is proficient and his interpretations were marked with intelligence and understanding. The Scarlatti Pastorale, two Chopin preludes and a Liszt Rhapsodie Hongroise were also on his program. Mr. Siegan was assisted by

Alexander Aster at the second piano for the concertos. He gave admirable support.

ADOLPH PICK STUDENT WINS COMPETITION

Adolph Pick, violinist, is the instructor of Israel Baker, thirteen-year-old violinist, who was adjudged the winner in the recent all-Chicago high school contest. Master Baker has made several appearances in this city.

CAVE THOMPSON'S RECITAL

Cave Thompson, blind pianist, was heard in his annual recital at Kimball Hall on June 16. His fine playing of a classical program earned him the enthusiasm of his audience.

AMERICAN CONSERVATORY NOTES

The forty-sixth annual commencement exercises and concert of the American Conservatory of Music were held at Orchestra Hall, June 21. Artist-students of the conservatory, assisted by the American Conservatory Symphony Orchestra of seventy-five players, under the direction of Herbert Butler, presented the program.

Karleton Hackett, president of the conservatory, was guest of honor at the fifth and final concert of the first South Shore Music Festival held in Gary, Ind., the week of June 6. Mary Studebaker Smith, contralto, former student at the conservatory, is program chairman of the festival.

Ruth Secord, soprano, pupil in the voice department, offered a group of songs at a luncheon given by the Steuben Boosters Club on June 11. Miss Secord was accompanied by Vera Borchert, of the piano faculty.

Mischel Fanik, student of Kenneth Fiske, and Daniel Pedtke, pupil of Adelbert Huguleit, appeared in a joint recital at the Studio Theatre, June 6.

The honorary degree of Doctor of Music was conferred upon Edward Eigenschek, of the organ faculty, by Cedarville (O.) College, at its thirty-sixth annual commencement.

Pierson Thal, piano student of Tomford Harris, appeared recently in recital at St. Clara's Convent, Sinsinawa, Wis.

Doris Zarwell, soprano, pupil of Alice Burrow, was awarded first place in the district voice contest, Wisconsin division, conducted by the Atwater Kent Foundation, which was held in Madison, Wis., June 1. Miss Zarwell will sing in the state contest next fall.

Sally Walker, soprano, student of Carl Songer, appeared in recital before the Appomattox Club, June 5.

The Western Springs Congregational Church Orchestra, under the direction of Lela Hamner of the American Conservatory piano faculty, was heard in concert at the Community House on June 3. Beulah Casler Edwards, soprano, pupil of Karleton Hackett, and Mortimer Scheff, pianist, student of Earl Blair, were the assisting artists.

CHICAGO MUSICAL COLLEGE NOTES

The junior preparatory department commencement program was given June 18 at the Punch and Judy Theatre. The program opened with the Webb Violin Ensemble. Violet Hall, pupil of Michel Wilkomirski, played two violin selections. Leah Becker, student of Dorothy Crost and winner of the gold medal in sixth grade piano, offered a preamble by Bach. Jerome Gumbiner, pupil of Max Fischel, and winner of the gold medal in sixth grade piano, performed the first movement of the Seitz concerto in D major. Zelda Teplitz, student of Myra Seifert Johnson and winner of the diamond medal in seventh grade piano, presented Concert Étude by MacDowell. Julia Lois Caruthers, head of the junior department, awarded the medals and fellowships. Louis Dvornch, pupil of Mr. Fischel, who won honorable mention in seventh grade violin, played the first movement of the Viotti concerto No. 23. Thaddeus Kozuck, student of Glenn Dillard Gunn and winner of the \$100 prize fellowship in junior grade, offered the second and third movements of the Haydn concerto in D major. The

awarding of diplomas and the address were given by Rudolph Ganz, director of the college. The program closed with the Dyson Violin Ensemble.

Ted Kozuck, pupil of Mr. Gunn, won first prize, a scholarship of \$100, in the junior department preparatory piano contest. Eloise McBroom, pupil of Mabel Hunter, was second, receiving a scholarship of \$50; and Eleanor East, pupil of Myra Seifert Johnson, merited third prize, a scholarship of \$25. Lorraine Weil, student of Myra Seifert Johnson, received honorable mention by winning third place, but owing to her scoring second place last year she was eligible only to first place this year.

Winners of medals and honors in the junior department competitions are as follows: In sixth grade piano, the gold medal was won by Leah Becker, pupil of Miss Crost. Silver medals, Jacquim Faust, student of Miss Caruthers; Robert Sandy, pupil of Sara Levee and Mr. Gunn; Rae Burakoff, student of Miss Levee and Mr. Gunn; Theodore Cohen, pupil of Rose Sorokin; and Pearl Taube, student of Miss Levee and Mr. Gunn. Honorable mention was given to Jane Alfson, pupil of Ruby Ginsburg.

In the junior violin department the gold medal was won by Jerome Gumbiner, pupil of Mr. Fischel. Silver medals went to Bill Kessler and Norman Kogan, students of Lois Dyson.

In seventh grade piano, the diamond medal was won by Zelda Teplitz, pupil of Myra Seifert Johnson. Lois Bagan, student of Anna Sevin, received the gold medal; and the silver medal was won by Amy Neil Starek, pupil of Albert Goldberg.

A joint recital was given by Lorena Anderson, soprano, student of Isaac Van Grove, and Virginia Vanderburgh, pianist, pupil of Edward Collins, on June 13 in the college recital hall. Ellena Crivella, student of Mr. Collins, was accompanist.

A piano recital by pupils of Anna Ring Clauson was given June 8 in the college recital hall. Students taking part were Adaire Pyle, Howard James Gorman, Valerie Thornhill, Florence Levinson, Alice Bultrak, Borghild Nerhus, Lillian McArdle, Marion Cole, Oro Soper, Florence Levinson and Louise Amidon. Miss Clauson's summer term for young and advanced students is being held from June 27 to August 6.

A piano recital by students of Mary Eleanor Daniels took place June 19. Those taking part were Esther Sager, Claudia Russell, Eugene Rocklyn, Debora Rosenstein, Eleanor Goodman, Jean Roth, Ruth Bieser, Annabelle Friedman and Helen Rabischow.

JEANNETTE COX.

Louis Bachner to Hold Master Class in Chicago

Louis Bachner is to hold a master class in Chicago this summer, it is announced. Mr. Bachner's position in Europe is unique. For twenty-two years he has taught voice in Berlin and, for a native born American, he has an unusual record. For nine years he has taught voice at the Staatliche Hochschule für Musik (the German State Conservatory), an honor accorded to no other vocal teacher of foreign citizenship. Last year he was appointed by the German Ministry of Arts and Sciences to give a course on the German Lied at the summer school for foreigners. At present he is connected with the Stern Conservatory, the oldest private school of music in the country. Internationally known singers have studied with Mr. Bachner. Among the names which are closely connected with him are those of Sigrid Onegin, Heinrich Schlusnus, Karin Branzell, Michael Bohnen and the late Joseph Schwarz. Among his younger pupils are Rio Ginster, who has been singing under Furtwängler and many other German concert conductors; Maria Elsler, lyric soprano of the Dresden Opera; and the tenors Emil Marinisco, of the Bucharest opera, and Arthur Cavarro, who recently has been engaged for the Städtische Opera in Berlin.

Mr. Bachner is also known as a teacher of teachers. Juliet Fourestier of Paris, a prominent teacher, worked for a long time with him. Among her pupils are Germaine Lieben, who has been singing leading soprano roles at the Opéra in Paris and in Salzburg under Bruno Walter; and the twenty-four-year-old baritone, Lingen, also of the Opéra in Paris. Norman Notley is

another adherent of Mr. Bachner. Mr. Notley has been teaching at the Royal Academy in London and at Toronto.

Mr. Bachner has returned often to America but has not taught here for almost two decades. In a recent interview, he declared himself convinced that Americans of today are on a level both artistically and vocally with the singers of any country in the world. His one regret is that Americans "do not have the many-sided training which only the innumerable opera houses of Europe, and especially of Germany, can give." C. T.

American Conservatory (Chicago) Engages Henry Weber

The American Conservatory of Music, Chicago, announces the engagement of



HENRY WEBER

Henry Weber, conductor, as special coach for song recitals and opera.

Mr. Weber made his début as conductor of the Royal Opera in Bremen (Germany) when he was twenty-two years of age, and at twenty-three directed Tannhäuser with the Chicago Civic Opera Company. He has conducted in America, Germany, Austria, France and Italy. Mr. Weber is also a gifted accompanist for German Lieder.

Benitez Artist-Pupil Gives Program

On June 14, at Carnegie Chamber Music Hall, New York City, Octavius Valentini, tenor, artist-pupil of J. C. Benitez, gave a concert before an enthusiastic and appreciative audience, assisted by Lida Santelli, soprano, and Salvatore Mario De Stefano, harpist. Mr. Valentini sang numbers by Handel, Sacchini, Verdi, Cimarosa, Denza and Leoncavallo. He is the possessor of an excellent, robust voice of wide range, used with intelligence at all times. His diction is commendable and his interpretations artistic.

Miss Santelli's brilliant soprano rang out clearly in numbers by Buzzi-Peccia, Respighi, Ronald, and a melodious composition of her own, Ove T'Ascondi. Mr. De Stefano played four numbers artistically. The artists received an abundance of applause and responded to encores. Imelda B. Georges was at the piano for Miss Santelli; and Bernardine Kieckhefer accompanied Mr. Valentini. M. B.

Ballou and Ackley to Tour in Musical Play

An Evening with Verdi is the title of a one-act musical play by Victor Delle in which Thelma Ballou, soprano, and Lyman Ackley, baritone, will open the artist series at Mary Baldwin College, Staunton, Va., next fall. Following this engagement, the artists are booked through to the Pacific Coast in the same production. The dialogue deals with incidents in the lives of Verdi and his wife, the first productions of the composer's operas, something of the artists at the time of the premières, and other Veridian. The dramatic action is interspersed with excerpts from various operas by the Italian master, including the finale of Act III of Rigoletto; Leonora's aria D'amor sull'ali rose and the scene between Leonora and Count di Luna from Act IV of Trovatore; the scene between Violetta and Giorgio Germont from Traviata; the first part of the Nile Scene from Aida; and Iago's monologue from Othello.

Boston Hears Cella Work

Theodore Cella, first harpist of the New York Philharmonic Orchestra, conducted his composition, On a Transatlantic Liner, June 3, at a "Pops" concert of the Boston Orchestra. The work had its première last summer at the Stadium Concerts in New York City, where Mr. Cella plays annually.

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Louis Sherman to Sing Opera in Atlantic City

Louis Sherman, tenor, returned from a four years' stay in Europe, has been engaged for a ten weeks' season with the Steel

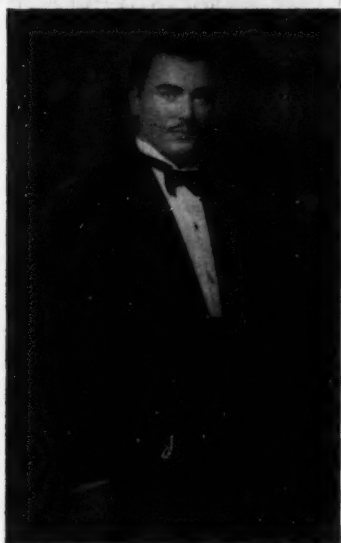


Photo by Paganini, Milan
LOUIS SHERMAN

Pier Opera in Atlantic City, N. J., where he will sing also in concert.

Mr. Sherman, Polish by birth, made his first operatic appearance in Seattle in Trovatore with the Seattle Civic Opera Company. Upon the advice of Peroni, director of the San Carlo Opera Company, he continued his study in Europe after a farewell American tour through Canada, where he sang in the Paramount-Publix theatres.

As Turiddu in Cavalleria Rusticana, he made his Italian debut in Palermo, other engagements throughout Italy following. He was decorated by the Italian Government for his operatic activities.

Since his return to America, Mr. Sherman has sung at Jordan Hall in Boston, and will make a reappearance in that city on July 31 in joint recital with Helena Altman, soprano.

His repertoire includes twenty-five operas in Italian, French and German. M. B.

Harold Henry Pupils Give Musicale

A program of piano solos and music for two pianos was given by Helen Meyer and Alene Freudenheim, pupils of Harold Henry, at Mr. Henry's New York studio on June 19, beginning with Reinecke's Impromptu for two pianos, based on a theme from Schumann's Manfred, played with unity of purpose and fine range of dynamics by Miss Meyer, and Mr. Henry. Miss Meyer then was heard in a group of solos, including Debussy's La Fille aux Cheveux de Lin, and a waltz, nocturne and Fantasie Impromptu by Chopin. Miss Meyer gave evidence of sound technical equipment, and skillfully projected the various moods of the pieces. Later in the program she played Scriabin's nocturne for the left hand alone, and characteristic pieces by Ibert, MacDowell and Grainger, as well as Mr. Henry's The Dancing Marionette.

Miss Freudenheim and Mr. Henry presented Guy Maier's effective arrangement for two pianos of Brahms' Liebeslieder Waltz in A major. The young pianist also acquitted herself creditably in a group of solos of widely contrasting moods by Chopin, Bach, Brahms and MacDowell. The program was brought to a close with the Strauss-Schultz-Evler Blue Danube Waltzes, (arranged for two pianos by Chasins), which was given such a brilliant performance by Miss Meyer and Mr. Henry that it had to be repeated. G. N.

Atlantic City Opera Season Begins

The Steel Pier, Atlantic City, N. J., opened its annual opera season on June 18 with a performance of Lucia di Lammermoor. Maria Serrano, soprano of the Teatro Lirico in Milan, sang the title role. Other principals were George Trabert, tenor; Mostyn Thomas, baritone; and Amund Sjøvik, bass. Henri Elkan was the conductor. Thomas' Mignon is announced for tomorrow (June 26), with Berta Levina as Mignon.

Aborn Season to Open September 26

The regular subscription season of Milton Aborn's opera series will open in New York City, September 26, with Aida, preceded by a non-subscription performance September 24. The first hearing will be in English, the second in Italian, and thereafter

in English. On September 27, La Bohème will be presented in English.

Activities of Betty Tillotson Artists

Betty Tillotson, New York concert manager, has been elected chairman of publicity of the Woman's Press Club of New York City. She is spending much time this year on the road for her artists.

Miriam Marmein, dancer, has a number of Eastern engagements for next season. During the summer she will teach at her studio in Cape Cod, Mass. In the fall she will appear before the Federation of Women's Clubs at the Hotel Astor, New York City.

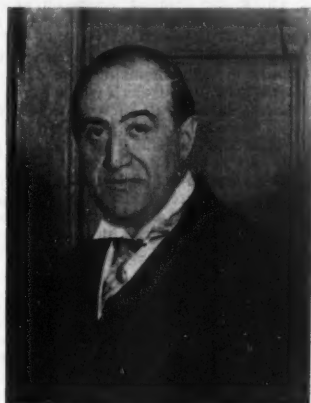
Ellery Allen also will appear at the Federation convention. She recently finished a successful season of appearances in her unique program, Songs My Grandmother Used to Sing. A late engagement was at the Women's Club, Larchmont, N. Y.

Arthur Van Haelst has been booked for the Fall River (Mass.) Woman's Club. He is soloist at the Third Church of Christ Scientist, New York City.

Mrs. R. Edson Doolittle, who comes under the lecture department of the Tillotson Bureau, has been well booked. She appeared June 16, at The Cloisters; June 18, at the Brooklyn (N. Y.) Museum; June 21, at the Museum of the City of New York; June 22, at Temple Emanu-El; June 23, Metropolitan Museum; June 24, at The Cloisters. On June 27 she will lecture at the Cathedral of St. John the Divine, New York City, and on June 28 at the Whitney Museum.

Edoardo Petri at Queen's University This Summer

Queen's University, Kingston, Ont., Can., announces the engagement of Edoardo Petri, director of the Choral School of the Metropolitan Opera Company, for its summer



EDOARDO PETRI

school. Mr. Petri will offer choral and individual instruction and conduct the choral work in four classes: sopranos, altos, tenors and basses. During August, he expects to give a public concert, using the students of the summer school in conjunction with singers from the Metropolitan School.

Mr. Petri goes to Queen's University with the permission of the Metropolitan Opera management.

SAILINGS

ERNEST KNOCH

Ernest Knoch sailed June 23 on the SS. Stuttgart for Munich, to remain there until the middle of August, when he returns to New York.

PAUL D. CRAVATH

Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, sailed for Europe on the SS. Europa, June 14.

JOSEF LHEVINNE

Josef Lhevinne, accompanied by Mrs. Lhevinne and their daughter, Marianna, sailed on the SS. Hamburg, June 22. Mr. Lhevinne is to be a faculty member of the Salzburg (Austria) Academy this summer. Mrs. Lhevinne, as previously announced, is to teach at the Austro-American Conservatory, Mondsee, Austria, where Marianna will study dancing under Mme. Gross.

GRACE MOORE AND HUSBAND

Grace Moore and her husband, Valentin Parrera, sail June 30 on the maiden voyage of the SS. Champlain, accompanied by their secretary, Constance Hope. Miss Moore ends her series of weekly broadcasts for the Goodyear Rubber Company on June 29. She will go to her villa at Cannes to prepare for next season, and will make guest appearances in Spain, returning to America on the Ile de France, September 28.

Betty Tillotson presents

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" . . . caught the elusiveness, the delicacy, the sly half-hidden humor of the Modern Idiom, as in Mompou's 'the street, the old horse and the guitariste' . . . a singing cantilena quality was allowed to emerge amid the heavy staccato's and rough dissonances (of modern idiom)."—*Brooklyn Daily Eagle*, April 19, 1932.

" . . . clean, clear technic . . . plastic color and fine dynamic shading . . . interpretive ability of an artist."—*New York Staats-Zeitung*, April 20, 1932.

"The recital proved to be an interesting experiment in illustrating various aspects of the modern trend of International Music."—*New York American*, April 19, 1932.

"A well-equipped pianist, Mme. Vernon has devoted her powers to the aid of the new composers. She has the musicianship and the fingers to do them good services, too, which is all important. The Scriabin Sonata . . . excellently played with variety of shading and technical surety. . . Turina and De La Vina . . . well played."—*Karleton Hackett*, *Chicago Evening Post*, April 5, 1932.

"In the course of her piano recital Cara Vernon gave her audience a geographical lesson on what five countries of modern Europe are doing in music, and a pedagogical one on the necessity of attentive listening in order to grasp it. These were in addition to the artistic one of how to play modern music in a convincing and persuasive fashion. The part of the program having the most immediate popular appeal was a group of dances from Spain by Lecuona, Turina, de la Vina, Pittaluga, Mompou and Falla. . . This set can hardly fail to be popular if other pianists will play it as well as Mme. Vernon did."—*Edward Moore*, *Chicago Tribune*, April 5, 1932.

"But Mme. Vernon has pursued these strange tunes to the lairs of their composers, and her way with them has the ring of conviction. She played four groups which abounded in names responsible for much of the pianistic upheaval, and beneath the subtle coaxing of her performance the contour of the musical idea emerged from the hazy overtone which seems to be their common possession."—*Chicago Journal of Commerce*, April 5, 1932.

" . . . Scriabin sonata, opus 53, set forth her pianistic resource in a most happy light. . . She is a courageous pianist, equipped with a rare gift to master these new idioms which demand new technic, new sensitiveness as to tone colors and, above all, the capacity to grasp and retain new harmonic effects."—*Glenn Dillard Gunn*, *Chicago Herald and Examiner*, April 5, 1932.

"Girl Pianist is acclaimed by Herman Devries. Critic Praises her as an Artist of Talent and Ideals." (Headline) "Miss Cara Vernon, a pianist of talent, very well and favorably known here and elsewhere for the thoroughness of her training, and the sturdy and reliable quality of her artistic ideals, devoted all of her program at yesterday's recital in the Playhouse, to the cause of modern music, for which she has a decided flair. . . Miss Vernon, who played the entire program by heart, has a solid, well-grounded technic, a tone of virile sonority and a brain. . . There were flowers, applause, appreciation . . . all of them deserved."—*Herman Devries*, *Chicago Evening American*, April 5, 1932.

" . . . Skill and Forceful Playing Mark Piano Concert." (Headline) "Cara Vernon's program was one of the most interesting expositions of contemporary piano music Chicago has had. . . The music was all well chosen and it was put together so as to emphasize the plentiful variety of intention, workmanship, and mood of which modern music is susceptible. In other words, Miss Vernon's program was so successful that it would require no comment from the standpoint of modernism except that the demonstration itself is, for Chicago, quite novel. Miss Vernon's admirable industry stood her in good stead in the selection and the memorizing of a formidable list of music. . . She has a great deal of skill, and she played forcefully and without lapse of interest."—*Eugene Stinson*, *Chicago Daily News*, April 5, 1932.

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CONCERT TOURING MAY BE VASTLY EXPANDED IF RADIO INTERESTS LEND UNITED AID TO MUSIC

New Alliance with Vaudeville Presages Possibility of Similar Intensive Campaign for Musical Broadcasters

By ALFRED HUMAN

John Erskine remarked recently that the concert tour is passing. In the light of the exceptional circumstances governing musico-radio conditions, Dr. Erskine's remark is more conjecture than prophecy.

Before and immediately after the World War musical conditions slumped as precipitously as during recent times. It was freely predicted by the Erskines of the day that the concert tour was doomed. At that time the phonograph and the player-piano were supposed to have surfeited the nation with self-expression, with the economic debacle as the final spike.

We have plenty of evidence that the coming of the safety bicycle in the Nineties, the first two-lung horseless carriage after the Spanish-American War period, likewise unloosened doleful prophecies about the future of music. To be sure, each invention was yeast in the social ferment and the prophets were not Cassandras but keen-eyed students like Dr. Erskine, who recognize a yeast cake when they see one. Yet, unless history reverses itself, music will march forward, despite this Radio Era, and, incidentally, we may have larger and grander concert tours in the near future.

We have not as yet witnessed a wholehearted coalition of the radio and the musical interests in this country, an alliance comparable to the radio-vaudeville matrimony. As we all know, good music is at once the pride and glory of the great radio chains and the outcast of the studios. Broadcasters like to speak of the splendors of good music and point out the symphonic and opera programs, but any observer understands that so far, at least until very recently, good music has been merely a showy, noble facade on a structure of market stalls.

Today radio and vaudeville are in a new alliance. President Aylesworth of the National Broadcasting Company has been made president of Radio-Keith-Orpheum, which means the major vaudeville combine united with film interests.

The astute Aylesworth seems to be coordinating the entertainment-transmission forces. Talks will be made of suitable radio material, the radio stars will appear—or are appearing—in the string of theatres operated across the continent; announcements will be broadcast of the alliance's fea-

ture films. As you doubtless have observed, the coordination is already admirable and widespread. You cannot escape moonlight coming over the torch-singers; your home circle and your local film and vaudeville theatres are all inundated with the floods of the RKO entertainers.

From now on the applause in the theatres may be the chief factor in arranging radio entertainment. The approval of these audiences probably will determine the character of other programs. Naturally, the sponsors will seize the acts which seem to compel the most favor. Hitherto the sponsors have

STATIC

Eddy Brown recently purchased a \$60,000 violin, formerly the property of the Czar of Russia. . . . Walter Blaufuss, NBC conductor, plays the piano with his left hand and the celeste with his right. . . . Harold Stokes has been so busy lately that his tailor has had to come to the studios and fit him between broadcasts. . . . Giuseppe di Benedetto is a lawyer as well as a singer. . . . An obliging fan sent Lee Sims a package of hand towels when he heard that Lee keeps a wet towel at the piano to moisten his hands while playing. . . . Max Pilzer's greatest thrill came during the World War when he found he could play everything requested of him by the "boys."

had to rely on the "applause" letters and more or less vague surveys. This new development will be more of a specific guide for the advertisers who support American broadcasting.

So we can see that the human factor is once again coming to its own through this new vaudeville-radio tieup. Naturally, the musician's role for the present must be a negligible one in this field of mass entertainment. As we have explained previously in this column, the new opportunities for the artist now lie in the station sustained

programs, to fill in the hiatus caused by the temporary lull in commercially supported offerings.

The implications of the vaudeville-radio alliance are easy to follow. If the variety stage can be given a new lease of life, it seems reasonable to believe that radio can perform the same grace for musical tours.

One complication which arises is the fact that radio appearances are assumed to damage concert tours. In many contracts now made by the local music impresarios, the stipulation is made that the artist engaged for local appearance will not broadcast for a period of three months. Almost any musical manager will undertake to prove to your satisfaction that broadcasting injures the touring artists.

I say "assumed" because some of our most progressive national managers doubt that the radio actually cuts into bookings. A case in point is Lawrence Tibbett. He is booked solidly for next season, I am informed by his managers, Evans and Salter. Yet Tibbett has become a fireside (and Firestone) hero during the past winter. Perhaps a lesser artist would have been injured by the weekly broadcasting; we do not know and most managers are uncertain. To be on the safe side, however, they must concede that broadcasting is inimical to the concert tour. Other intelligences argue that broadcasting always is opposed to the interest of the artist as far as touring is concerned. Music appreciation, they contend, may be built up by radio programs—but what soloist can live on education alone? The box-office, in a word, is hit by the broadcasts.

Gradually, fewer purveyors of musical entertainment in the communities are demanding the contract clause which would prescribe broadcasting on the part of soloists they engage. These local managers seem to be losing their fear of radio. Or are they resigned? We do not presume to know.

But it does seem definitely established that the vaudevillians are receiving valuable and profitable consideration from the radio combine. One of these days it seems certain that musicians will receive the same attention of Big Business.

* * *

"Ernest Schelling's suggestion of a station to broadcast good-music-for-a-fee, is splendid. As to subscribers for such a station, please place my name on the list of subscribers as I will gladly pay a fee," writes William Ludtke, of Chicago.

A New Language of Art

Singers in radioland have their own expressive argot. For the benefit of Americana, I set down a brief explanation of current expressions used to define song literature, as heard in a conversation between a most active microphone tenor (Jack Parker) and a prospective sponsor:

"What kind of songs do you think you will need for your program?" asked Tenor Parker. "You have your choice to suit the

CONDUCTS RADIO PROGRAM



FRANK WALLER,

conductor of the Milwaukee Philharmonic Orchestra, was guest leader during the Household program of June 14, over the NBC-WJZ network, replacing Josef Koestner, regular conductor of that hour. (Schaeffer photo.)

ON THE AIR



JACK SHILKRET

conducts many well known programs, one of them featuring Frank Crumit and Julia Sanderson.

occasion. There's the torch song, the mushy type, like My Man, Lover, Come Back to Me, and so on; there's the popular ballad, the semi-ballad, or the straight ballad. Or possibly you would prefer the classics or the standards. The rhythmic spiritual has a vogue just now, and of course the European theme song is being used widely. If you wish, we could run in a hot song or two—that's the jazz kind. And the hill-billy song is safe for audience appeal."

Theme Songs for Motorists

Your radio will remove ugly sign-boards from the countryside. . . . Orestes H. Caldwell, formerly of the Federal Radio Commission, presents the idea that short-wave antennas might be installed at strategic points along the highway. . . . Approaching a railroad the driver may hear: "Say your prayers. Train coming." . . . Or the various communities will pour their own theme-songs into the ear of the harassed motorist. . . . With such equipment, thinks the originator, billboards and traffic signs will vanish from our highways.

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OUTSTANDING MUSICAL DIRECTOR
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RADIO IMPRESSIONS OF A WEEK

If this is politics—give us more music. . . . After dutifully harkening to the Chicago conventioners, we hastily switched to the noisiest and most nasal of blubs on the small stations—and found relief. . . . During the keynoting speeches we longed for a Deems Taylor to narrate and take our mind off the proceedings. . . . A dreary show, with shabby musical accompaniment. . . . A symphonic or choral background would have enlivened the sessions for the auditors. . . . More programs will be shoved off the boards next week to make room for the second edition, that is, the Democratic assembly. . . . Congress may broadcast every speech one of these days . . . that seems inevitable. . . . Continuous programs of lawmaking, chamber music, dance music, opera, education. . . . Yours for the dialing, when and as you want them. . . .

Richard Crooks is achieving a broad popularity which doubtless will serve him well when he steps into the front ranks of the Metropolitan next season. . . . The American tenor who is occupying the WEAf spot adorned for months by Tibbett, now abroad, has already won a great host of new followers. . . . To the formal audiences Crooks is a familiar—and agreeable—story but he comes as a fresh discovery for millions of stay-at-home radioites. . . . It will be a fascinating experiment to watch how quickly a Metropolitan star can win national idolom now, with the weekly appearances on the great hook-ups, and all that. . . .

Mme. Rosina Lhevinne, pianist, and Felix Salmond, cellist, must be stimulated by the response to their recent NBC chamber music appearance. . . . This reviewer has received three messages from different cities remarking, "That is the kind of music we want to hear over our radio, the kind made by Mme. Lhevinne and Salmond!" . . . To which we add our profound "So mote it be." . . .

Apparently determined to prove that the Volga Boat Song and the March Slav are not the only native radio products, Russia has just completed a gigantic broadcasting station. . . . It seems that our European friends have a habit of drowning out the broadcasts of obstreperous neighbors. . . . Little tricks which endear them to each other. . . . So Russia has built "the largest station in the world" with the famous Moscow gold. . . . The Soviet has already worked out an elaborate system of musical

and educational programs, all aimed, of course, in the general direction of that poor old fellow, *Das Capital*. . . . If the programs are short-waved here, more work for these listening ears. . . .

An ingenious program-builder can make music serve any end, and that is exactly what Ida Bailey Allen, president of the National Radio Home-Makers Club, has been doing. . . . We are intrigued with the notion of Franz, the International Chef, warbling the folksongs of every nation, then launching into the arcana of *crêpe suzette* or *shish kebab*. . . . Charles Premac, tenor of wide experience, is the director of these Columbia programs. . . . Another point we indorse is the fact that "Franz" gives an English translation of each number, after presenting the song in the original with admirable lack of accent. . . .

George Gershwin's composition, *An American in Paris*, once presented by the Philharmonic Symphony, was the *clou* of the Paul Whiteman hour concert over WJZ. . . . The work is of light calibre compared with his distinctive *Rhapsody*, illustrating the ephemeral nature of such symphonic tidbits. . . .

Dulcet-voiced Arthur Simon varied on musical chronology with excellent effect in his WMCA series. . . . An excellent feature, well done. . . .

Massive Archer Gibson, an organist of substance, is now sitting at the console of the Schwab mansion instrument each Wednesday at 10 p.m. . . . Tradition has it that the magnate is aroused from his slumbers daily by the noble music provided by his organist, Mr. Gibson—a luxury now within the means of anybody who owns a radio set and an alarm clock. . . .

Grace Moore has mastered the graces of the microphone. . . . lovely enunciation and delivery, smooth flowing tone, arch personality. . . . illustrating again that charms may be transmitted through the ether. . . .

"What a change in radio programs," remarked an oldtime broadcasting official last week during our weekly visit to the studios. "I used to work in the Palace Theatre Building as a vaudeville man in the old days. . . . Today I feel as if I were reliving those good old days of vaudeville." . . . Incidentally, this ancient official is a doddering youth of twenty-nine. . . .

NETWORK OF NEWS

Stanley Brain has concluded his series of organ recitals over WOR and now is vacationing. He will resume the broadcasts next fall. . . .

Selections from George Gershwin's current production, *Of Thee I Sing*, were offered in contrast to ballads of the latter part of the last century, during the Today and Yesterday program over a CBS network, June 17. A novel feature of the broadcast was the

dramatization of the story of the writing of *After the Ball* by Charles Harris in 1892. Don Voorhees and his orchestra, Mabel Jackson, soprano, and the Du Pont Quartet were the artists heard. . . .

Artells Dickson, baritone and character singer, will portray a new role when he appears as Banjo Bill on a new weekly program broadcast through WABC. Assisted by Virginia Arnold, Columbia staff pianist, he will be heard in Negro songs. . . .

Erno Rapee took the NBC audience on a pseudo journey to Budapest when he presented a program of Hungarian music on June 17. . . .

Orrin E. Dunlap, radio editor of the New York Times and author of several books on radio, was interviewed by Bill Schudt, Columbia's television director, June 22. A nation wide audience was able to see as well as hear the broadcast, for it was synchronized for television. . . .

The Teutonic Club, a German singing *verein*, was heard in a guest performance with Nathaniel Shilkret's orchestra and vocal ensemble on the Kodak program, June 17, over a CBS network. . . .

Grace Leadenham Austin's *At Eventide* was repeated by request over WMCA on The Musical Scrap Book Hour, June 12. This song also was chosen for a second performance on WLWL's Meet the Composer Hour, having been selected for repetition from a list of numbers previously presented by Rosa Spinelli, soloist of this hour. On June 12 Miss Austin's *The Home of Yesterday* was given its premiere by Mary Ursula Doyle over WHOM, Jersey City, N. J. June 13, three poems by Miss Austin—*When You Shall Come*, *Oh Whistle a Song*, and *Sleepy Time*—were read with organ accompaniment on Your Poem Hour, WPCH. . . .

Marguerite De Vine is appearing on NBC programs both as pianist and accompanist. Thursday mornings at 8:45, she plays for John Fogarty, tenor, over WJZ; and at 9:00, over WEAf, she gives a program of piano music, playing works of classical and modern composers. . . .

The contracts of Nathaniel Shilkret's Orchestra, Ruth Etting, the Boswell Sisters, Alex Gray and Norman Brokenshire have been renewed by the sponsors of the Music

RADIO PERSONALITIES

Leonard Stokes

It was a curious stroke of fate that turned Leonard Stokes to singing. After graduation from high school in Moultrie, Ga., he planned to enter Emory University in Atlanta. Illness intervened, resulting in the temporary loss of sight in one eye. He was unable to attend school and, rather than be idle, came to New York to study voice with Oscar Seagle, continuing his work in France with Jean de Reszke. Upon his return to America he realized his ambition to obtain a college education by working his way through the University of Missouri as a student instructor in voice. . . .

In 1927 Stokes returned to New York and began his radio career. He has been heard in several quartets and as soloist on the Kelly-Springfield and other NBC programs. . . .

that Satisfies program. The series will continue over a Columbia network every night except Sunday, at ten o'clock. . . .

Lee Cronican performed the last half of Chopin's concerto in E minor on June 20 during his series of piano concerto recitals from WOR. He was assisted by a miniature symphony orchestra. . . .

An old Spanish folksong was played by the Argentine cellist Ennio Bolognini as a feature of the June 17 Armour program, broadcast over an NBC network. Duets and solos by Edna Kellogg, soprano, and Reinhold Schmitt, baritone, and selections by the orchestra, under the direction of Roy Shield, completed the program. . . .

Yolanda Norris, young Brazilian soprano, is appearing weekly during the Coffee Matinee broadcast over an NBC network. . . .

The Men About Town have severed their connections amicably with the National Broadcasting Company, and are being managed now by Bruce Quisenberry. . . .

The Empire Statesmen, under the direction of Fred Knight, were heard during June 22 program of Manhattan Melodies, which is broadcast by WOR from the Empire State Building. Frances Langford, contralto, and Gene Charles, tenor, also contributed to the program. . . .

H. Leopold Spitalny has augmented his orchestra, which is heard on NBC programs. . . .

Claire Stetson Russotto, contralto, who has been appearing on the air intermittently for the past eight years, is temporarily replacing Veronica Wiggins in the Choir Invisible, a WOR presentation. . . .

Works of Benjamin Godard were played by Eddy Brown on his Master of the Bow broadcast, June 21. . . .

Donald Novis, winner of the Atwater Kent Radio Auditions in 1928, has come to New York from Los Angeles (where he appeared at the Ambassador Hotel), to make his debut as a featured NBC artist. He is to be heard three times weekly, accompanied by an orchestra under the baton of Maurice De Packh. . . .

Barre-Hill, baritone of the Chicago Civic Opera, was guest artist on a recent broadcast of the Music Treasure Box, an NBC program. . . .

Songs from musical successes of more than a decade ago were revived during the Footlight Echoes broadcast of June 19 over WOR. Alice Remsen, Maria Cardinale and

Charles Harrison contributed to the program. . . .

Allen Waterous, concert baritone, was guest artist with Rudy Vallee and his orchestra during their June 16 broadcast over NBC stations. . . .

Buddy Doyle, musical comedy artist of London and Broadway, has been engaged as a guest for a series of broadcasts of the Nestle program. Leonard Joy and his orchestra continue to provide the musical portion of the programs. . . .

In his Master of the Bow program of June 14, Eddy Brown featured Hebrew music. Among the selections was the violinist's own arrangement of an old Hebrew folksong. . . .

"Whispering" Jack Smith, baritone, the Hummingbirds, a vocal trio, and Arnold Johnson's orchestra are appearing together on an NBC network three times weekly in a new series. The trio, which is composed of Margaret Speaks, Katharine Cavalli and Dorothy Greeley, will sing compositions and add obligati to Mr. Smith's solos. . . .

Sherman Keene's orchestra, with Beth Challis as vocal soloist, are to present Summer Capers over WOR Sunday afternoons. . . .

Joan Peebles, Warren Lee Tracy and other artists who are spending the summer at Lake Chautauqua, N. Y., broadcast on an NBC network during the Chautauqua Opera program, June 11. . . .

As a special summer feature, WOR is presenting the American Folk Singers, a trio composed of John Allison, tenor, Lucy Allison, soprano, and Theodore Dibble, baritone, in a series of weekly broadcasts. This ensemble was organized five years ago for the purpose of collecting and performing American folksongs and ballads. . . .

Offering songs and acts the Keller Sisters and Lynch are to be heard in a biweekly series on WOR, under the title of the Three Wandering Gypsies of Song. . . .

An all-Dvorak concert, during which the New World symphony was given in its entirety, was presented on the Columbia Symphonic Hour of June 12. . . .

The La Forge-Berumen weekly musicale was broadcast over WABC, June 9, by Edith McIntosh and Erna Zobel Luetscher, duo-pianists, and Woods Miller, baritone, with Edward Hart accompanist. Miss McIntosh and Miss Luetscher have been heard on previous programs. Mr. Miller sang in English and German. . . .

MORE FAN MAIL



Over 50,000 letters were received by the National Broadcasting Company after John McCormack's recent broadcast for General Electric Hour, prior to his sailing for Europe. D. F. McSweeney, McCormack's manager, and Grace Ellis, of the General Electric, are looking over the letters before forwarding them to McCormack. The lid of the packing case is seen in the picture.

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LEONARD STOKES
BARITONE

Dr. William C. Carl Celebrating His Fiftieth Year as Church Organist

Forty Years in Same Post

William C. Carl, Mus. D., organist and teacher of organists, is celebrating his fortieth year of continuous service as organist and director of music in First Presbyterian Church, New York City, and his fiftieth year as a church organist. Congratulatory messages have flooded in upon the popular organist.

The First Presbyterian Church tendered him a reception and dinner at the Hotel Brevoort, attended by over 200 musicians and others prominent in all walks of life. The St. Wilfred Club honored him at the Commodore, and the bronze plaque, presented to him earlier in the season will be placed in the choir of the church next fall.

The Carl organ recitals, organized forty years ago at the completion of his studies with Guilman in Paris, have become an institution. Dr. Carl has made seven transcontinental recital tours, appeared as soloist with orchestras, at festivals and expositions, and also inaugurated many of the large organs throughout the country. He has numbered among his friends Franck,

Guilman, Widor, Saint-Saëns, Dubois, Gigout, Salomé, Boëllmann, Bonnet, Vierné, Tournemire, Rousseau, Dallier and Tombe, most of whom have written works especially for his programs.

During Dr. Carl's long career many leaders in the organ world have been under his guidance and direction. The Guilman Organ School in New York was founded by him in 1899, under the presidency of Guilman, and maintains today the same standards and methods as when it was organized. In recognition of this, the French Government has twice decorated Dr. Carl—first as Officier de l'Instruction Publique, and later as Chevalier de la Légion d'Honneur. New York University made him a Doctor of Music. Recently he presented, for the first time in this country, notable examples of contemporary choral works, produced under his direction.

His fifty years of church service have taught Dr. Carl that "music should fit the service; music and worship go hand in hand."

Details of Next Season's Court- auld-Sargent Concerts

LONDON.—The programs for next season's Courtauld-Sargent concerts have been announced officially. There will be six orchestral concerts which (as published in the Musical Courier a few weeks ago) will be given three performances each. The soloists are the Pro Arte Quartet, Milstein, Suggia, Cortot, 'Austral, Albert Sammons, Lionel Tertis and Roy Henderson. The final program comprises Berlioz' Harold in Italy, for viola and orchestra; Mozart's double concerto in E flat major for violin and viola; and William Walton's Belshazzar's Feast for baritone, chorus and orchestra.

Three novelties have been chosen for the series: a work by Martinu for quartet and orchestra; a Singspiel overture by Kodály; and the fourth symphony of Arnold Bax. The first of these, written for the Pro Arte Quartet, will be played by them at the opening concert, which is to include also Elgar's introduction and allegro for quartet and orchestra; a string quartet by Haydn; La Mer (tone poem) by Debussy; and Till Eulenspiegel, by Strauss. Both the other novelties will be performed at the third concert, the program of which will be completed by Haydn's Concertanti, op. 84, and the D

major cello concerto. Suggia is to be soloist.

Milstein, at the second concert, will play the Brahms and Tschaikowsky concertos, which are to be separated by a Sibelius symphony. The fifth concert, at which Cortot plays Chopin's piano concerto in F minor, on 21, and another work, as yet undecided, will include also Sibelius' En Saga and Brahms' fourth symphony.

The five foregoing programs will be conducted by Malcolm Sargent; the sixth and last by Bruno Walter, who will direct Mozart's E flat major symphony (K.543), Weber's Ocean, Thou Mighty Monster, sung by Florence Austral, and Beethoven's third symphony. M. S.

Canadian Singer in American Début

Fjola Marine, Canadian soprano, gave her first song recital in America at the Cort Theatre, New York City, June 19. Miss Marine opened her program with Strauss' Traum durch die Dämmerung, continuing with songs by Henschel, Schubert, Lehar;



FJOLA MARINE,
Canadian soprano.

Pace, pace, mio Dio from Forza del Destino; four sketches of New York by Leah Russell; items by Carew, Rimsky-Korsakoff, Rachmaninoff; and concluding with a group of Icelandic songs (in native tongue) including one of her own composition.

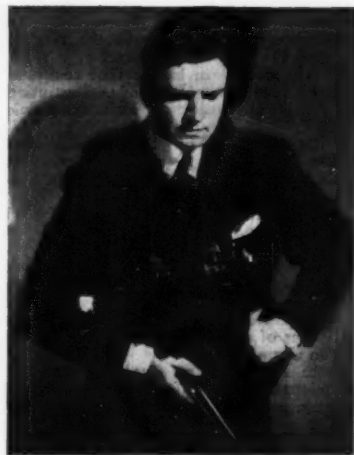
The singer gave evidence of a big, dramatic voice. Her tone was at times round, full and of pleasing quality, and she has an engaging stage presence and sings with verve and appeal. She was accorded a highly cordial reception by a good-sized house. Encores had to be given, notably after the group by Miss Russell, for which the com-

poser was at the piano. Richard Wilens contributed praiseworthy accompaniments for the balance of the concert. William Brailowsky played violin obligati.

Miss Marine studied at the Louisville Conservatory of Music and has appeared in England, Munich, Milan, Rome and Paris, winning a scholarship in the latter city which enabled her to study and coach as a member of the Opéra-Comique. Two years ago she represented her family at the Icelandic celebration and gave a concert tour. M. S.

Balokovic Returning from Globe- Circling Voyage

Zlatko Balokovic is homeward bound with Mme. Balokovic on their schooner yacht, Northern Light, after sailing practically around the globe. The violinist set sail from San Francisco last April and has visited the islands of the South Pacific, including the Marquesas, Tahiti and Fiji



ZLATKO BALOKOVIC

Islands, Australia, New Zealand, the Dutch East Indies, Ceylon, Egypt, the Grecian Isles and the Dalmatian coast; then on to Crete, Sicily and Gibraltar, whence they set sail for New York on June 15, expecting to arrive here early in July.

Mr. Balokovic's concerts were confined to appearances in Australia and New Zealand. Arriving in Sydney, Australia, the first of July (midwinter there), he had an intensive season and left the colonies December 16.

On the entire voyage the travelers have had little company save Mr. Balokovic's accompanist, Kjell Fleetwood, and the crew.

Mr. Balokovic was booked for three concerts in California next month, but owing to delays in their voyage from Australia he has been compelled to postpone these appearances. After a brief visit in this country he returns to Europe to begin an extensive continental tour which will occupy him until next spring.

Goossens Receives Honorary Degree

(Special to the Musical Courier)

CINCINNATI, O.—Eugene Goossens, conductor of the Cincinnati Orchestra, received the honorary degree of Doctor of Music at the annual commencement of the Cincinnati Conservatory of Music, June 15. John J. Rowe, president of the First National Bank and vice-president of the conservatory's board of trustees, made the

presentation in the absence of Robert A. Taft, president of the board. Herbert Greer French, president of the board of directors of the Cincinnati Orchestra and the Institute of Fine Arts, was the principal commencement speaker. M. D.

Cleveland Institute Graduates Large Class

The Cleveland (Ohio) Institute of Music graduated the largest class in its history, June 14, at the Cleveland Museum of Art Auditorium. Nine received the degree of Bachelor of Music; one, a teacher's certificate; and two students in public school music (a course for music supervisors in which the institute and the school of education collaborate), were awarded the Bachelor of Science in Education at the Western Reserve University commencement, June 15.

The annual class dinner, at which the student body and faculty honor members of the graduating class, was held at the College Club, June 10. The commencement program included music by all the graduates; commencement address by Dr. Dayton C. Miller; presentation of degrees and certificates by Mrs. Robert H. Crowell, president of the institute; and the annual prize award to the full course student who has made the most progress during the year, presented by Mrs. Franklyn B. Sanders, retiring director of the school. Bachelor of Music degrees went to Birdina Hill, violin; Verna Straub, Mary Spellman, Alice Spielman, Alma Karber, Estelle Beriman and Bessie Sharff, piano; Tillie Schenker, voice; and Catherine Hitchcock, theory. Elaine Canalos, violin, was awarded a teacher's certificate. The public school music graduates were Emanuel Rosenberg, voice, and Gazella Mezaros, piano.

Elisabeth Schumann for Munich Festival

MUNICH.—Elisabeth Schumann, celebrated Mozart singer, has been engaged for the Munich Mozart Festival. She will sing Susanna in The Marriage of Figaro, Despina in Così fan Tutte, and Zerlina in Don Giovanni. On August 17 she will sing the role of Despina in a special performance of Così fan Tutte, to be given under Richard Strauss' baton and which will be broadcast over five continents. R. P.

N. A. O. to Convene in Rochester, N. Y.

The National Association of Organists will hold its twenty-fifth annual convention in Rochester, N. Y., from August 29 to September 2, inclusive, entertaining as its guests The Canadian College of Organists (now in its twenty-third year). Members of the college will appear on the program as recitalists and speakers.

Lhevinne to Play at Salzburg Festival

Josef Lhevinne has been officially invited to be a soloist at the Salzburg Festival, August 7, in a concert conducted by Bruno Walter. The invitation is said to be the first issued directly to an artist living and working in America since the inception of the festivals in their present form.

Camp Riverdale to Feature Music

An experiment in summer camp music is to be made at Camp Riverdale, a branch of the Riverdale Country School, Riverdale-on-Hudson, N. Y. Jack Stoll, student of Ernest Hutcheson, Juilliard Fellowship holder, is in charge of the project.

the head of various symphonic organizations in this city. J. P. D.

Naomi Phillippe Keith

VINCENNES, IND.—Mrs. Naomi Phillippe Keith, fifty-two, a lifelong resident prominent in Knox musical circles, and a graduate of the music department of the University of Vincennes, died at St. Vincent Hospital, Indianapolis, on June 8. A brother and three sisters survive. M. P. D.

Starling Hudson

LINTON, IND.—Starling Hudson, seventy-two, Green County musician, died at his residence in Bloomfield on June 1. He had taken part in many concerts throughout this section. M. P. D.

George Weller

FT. WAYNE, IND.—George Weller, forty-four, music instructor for many years in the St. Paul Lutheran parochial school, and known in musical circles, died of heart disease on May 31. He was director of the Ft. Wayne Lutheran Choral Society, the St. Paul Lutheran Society, the Ft. Wayne Mannerchor and director of singing at Concordia College. M. P. D.

Consuela Carreras

Consuela Carreras, daughter of Maria Carreras, died in New York on June 19, following an operation for appendicitis. She was devoting her career to music and dancing. Funeral services were held on June 21.

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OBITUARY

Paul de la Torre

EDINBURGH.—Paul de la Torre, Scottish teacher and composer, died at his residence in Edinburgh on June 5. De la Torre was the son of an Italian carver, gilder and dealer in antiques who came to Edinburgh about the middle of the nineteenth century. Paul was educated at the Edinburgh Royal High School and the Brussels Conservatoire. He was organist at the Edinburgh Catholic Apostolic Church for forty-six years, and for a number of seasons he conducted the Edinburgh Amateur Orchestral Society. As a composer of chamber and orchestral works, also, he takes high rank. He was a notable member of the Edinburgh Group. W. S.

Robert Cuscaden

OMAHA, NEB.—Robert Cuscaden, violinist, conductor, teacher and, at the time of his death, head of the Cuscaden School of Music, died here June 14 after a long illness. His musical career had been long and active. For more than ten years he was a member of the Berlin Philharmonic Orchestra and later he worked for several seasons with the Boston Orchestra. He was a member of the Omaha Orchestra since its inception nine years ago; and previously he had been at

Montreal Club Celebrates Haydn's Birthday

Bach Compositions Featured at Laliberté Musicales

MONTREAL, CAN.—Mrs. Harold Mills, Montreal contralto, was heard recently in a short recital at the annual meeting of the Ministers' Wives Association of the United Church of Canada, held at St. Andrew's Church, Lachine, Que. The artist was enthusiastically received by a large audience. The program listed songs by Wallace, Dvorák, Chaminade, Kreisler, Behrend and Moffat. Mrs. Wilfrid Vining accompanied skillfully at the piano.

Hazel Bond, pianist, presented her pupils in recital at John Paterson Hall. The performers were Glendon Carter, Gladys Mock, Brian Chapman, Freda and Iris Herbert, Phyllis Martin, Bertha and Alice Sorenson, Ada Fairweather, Malcolm and Billie Cooke, Kathleen and June Mann, Grace Graham, Doris Lockhart, Phyllis Johnston, Mary Bigger, Margaret Morrison and Marion Sanders.

The German Harmonia Club celebrated the 200th anniversary of the birth of Haydn with a concert on May 30. The orchestra of the club, partly amateur and partly professional, directed by J. W. Berger, opened the program with two movements from the Military Symphony. Two movements from string quartets were played with spirit, one by Renée D'Amour, R. Giguère, J. W. Berger and M. Hufnagel; the other, by Messrs. Gaudriot, Gauthier, Olszewski and Stein. The aria, In Native Worth from The Creation was sung with understanding by Maurice Sanscartier. Mrs. M. Hufnagel, pianist, offered, the Ox Minuet and, with E. Sidney, cellist, the Bag-Pipe Minuet. In the second half of the program, Haydn was represented again by the Toy Symphony. The orchestra brought the concert to a close with compositions by Beethoven and Strauss.

Pupils of Vera F. Groves gave their annual piano recital at Willis Hall. The program, which contained solos, duets and two-piano numbers, was performed by Elva Robinson, Betty Rosevear, Leslie and Elinor Tait, Virginia Cluse, Shirley Moors, Douglas Huestis, Joyce and Kenneth Smith, Mona Borrie, Donald Russell, John Crosby, Maybel Roberts, Gordon Hawker, Beth Carmichael, John Toller, Marion and Donald Chute, Charles Windsor, Victor Hagen, Doris McHardy, Henry and Christine Patterson, Sylvia Somers, Jean Easton, Betty Hoyle and Lois White. Assistance was given by Ethel Brough, mezzo-soprano, and Mabel Roberts and Rita Klein, of the Fuller School of Dancing.

Alfred Laliberté, French-Canadian pianist, composer and pedagogue, gave a *soirée musicale* in his studio on June 10, before 200 guests prominent in the musical and social life of this city. Four artist-pupils were heard in a long and difficult program of piano and vocal music. The pianists were Miss Lacroix, Miss Jarry, Marcel Thibaudau; the singer, Miss Lebel, soprano. Miss Lacroix and Mr. Thibaudau featured Bach's piano concerto in C major, in which the artists showed evidence of mature musicianship and a technic equal to the requirements of the intricate score. Four excerpts from Bach cantatas and an oratorio were sung by Miss Lebel. These were delivered with true understanding of this master's religious fervor and served to display a voice of rich color. Rachmaninoff's concerto No. 2 received a brilliant performance by Miss Jarry. The young pianist disclosed a technic of virtuoso proportion, a tone of good quality and an unflinching memory. The orchestral part was played on a second piano by Mr. Laliberté. Miss Lebel concluded the program with songs by Medtner and arias from Wagner's Tristan and Isolde. Mr. Laliberté gave valuable support at the piano.

E. C. N. L.

New Opera Company to Give Inauguration Concert

The Cosmopolitan Opera Association, of New York, a coöperative organization, has been formed to present operas in English, as well as in the original language, at popular prices. Max Rabinoff, formerly impresario of the Boston Opera, is general director. On the committee sponsoring the project are Dr. Felix Adler, Margaret Anglin, Dr. A. A. Brill, Mrs. Harris R. Childs, Howard Chandler Christy, Augustin Duncan, Dr. John Lovejoy Elliott, Milton Ferguson, the Rev. William J. Finn, Mrs. Felix Fuld, Ossip Gabrilowitsch, Dorothy Gordon, Leopold Godowsky, Willard V. King, Judge Julian W. Mack, John Macrae, Adrienne Morrison, Mrs. Lancaster Morgan, Louis S. Posner, Mary Fenton Roberts, Mrs. Lionel Sutro, Livingston Platt, Oliver M. Saylor, Frederick Starr, Lowell Thomas, George E. Warren and Mrs. Felix Warburg.

The Inauguration Concert, announced for June 24 at Madison Square Garden in New York City, included: Margaret Anglin, who spoke; Leopold Godowsky's contrapuntal paraphrase on Weber's Invitation to the Dance, with Mischa Levitzki at one of the three pianos; Bach double violin concerto

by twenty-four violins, and the Hall Johnson Negro Choir. The opera project was discussed by Dr. Frederick B. Robinson, president of the College of the City of New York.

Kiepora Walks Out

VIENNA.—Jan Kiepora, Polish tenor, now giving a series of performances at the Vienna Opera, nearly wrecked a recent production of La Bohème. In response to big applause after Rudolf's narrative, the tenor wished to repeat the aria. Conductor Reichenberger, heedful of the traditional "no encore" rule of the Vienna Opera, refused and prepared to continue the performance. Thereupon Kiepora walked off the stage, leaving his partner in the scene, Margit Angerer, alone and embarrassed. He refused to return until Reichenberger obeyed his wish and allowed him to repeat the aria. The incident has been widely discussed in the Vienna press.

B.

Mrs. Cravath Heads the New York Opera Comique

Mrs. Paul D. Cravath was elected president of the New York Opera Comique this week by the board of directors of the company at the final meeting of the season. Mrs. Cravath has served as vice-chairman of the women's committee of the organization for the past four years. She succeeds E. Roland Harriman.

Mrs. Walter W. Naumburg was elected vice-president; S. Sloan Colt, treasurer; and Kendall Mussey, general director, was made secretary. New board members are Anthony J. Drexel Biddle, Jr., A. Campbell Beckett, Adolph Dick, William E. Hazen, Charles E. Potts, Frank L. Sherard, Edward L. Smallwood and Mrs. Harriman.

Taylor Takes Over Columbia Concerts Recital Department

In a realignment of activities, Howard L. Taylor, vice-president of Columbia Concerts Corporation, has added the New York recital department of that organization to his work. Mr. Taylor also is in charge of radio bookings and promotion, and has general supervision of the artists under Concert Management Arthur Judson and the Wolfsohn Musical Bureau of Columbia Concerts Corporation.

Harriet Cohen Plays for Notables Abroad

(By special cable to the Musical Courier)
GENEVA.—Harriet Cohen, English pianist, played at a reception given by Sir John Simon, British Foreign Minister, on June 19. Prime Minister Ramsay MacDonald and the Swiss President, Dr. Giuseppe Motta, were among those present.

K.

Virginia Festival to Be Moved to Charlottesville

Officers of the Virginia State Choral Festival Association have announced that the annual festivities will be held hereafter at the University of Virginia, Charlottesville. The decision was made after a conference with John Powell, leader of the festival movement, and members of the Charlottesville and Albemarle Chambers of Commerce.

Asain Gives Final Recital in Cuba

HAVANA, CUBA.—Eduardo Hernandez Asain, Cuban violinist, gave a farewell recital at the Teatro Campoamor, prior to leaving for further study in France, Italy and Germany, playing works by Handel, Bach, Mendelssohn, Debussy and others. He pleased the enthusiastic audience which filled the theatre, and there were numerous encores. Luis Barbolla contributed noteworthy accompaniments.

R. A.

Sir Hamilton Harty Arrives

Sir Hamilton Harty, conductor of the Halle Symphony Orchestra, Manchester, England, sailed for America June 9 and arrived in New York City on June 17. He left immediately for California, where he will conduct ten concerts, commencing late this month and continuing during July.

Capital Hears Aida in the Rain

WASHINGTON, D. C.—Aida was presented in the Griffith Stadium on June 20 in a continued drizzle, after two previous postponements. Leonora Corona sang the title role, and Pasquale Ferrara, Pasquale Amato and Dreda Aves also sang. Including supers, recruited from the unemployed, the cast numbered several hundred.

R.

Another Haydn Memorial in Vienna

VIENNA.—A memorial tablet was unveiled here on the Hotel Meissl & Schladn, which stands on the site of the house Zu den Sieben Schwaben, on Neuer Markt, where Haydn composed his Austrian National Anthem. The tablet, donated by the Schu-

bert Bund society and unveiled amid ceremonies and in the presence of many government and public officials, reads as follows: "In the house which stood in this place until 1894, Joseph Haydn lived from 1792 until 1797. Here he created the Song of Songs of all Germans, the Austrian National Anthem."

B.

International Society Elects Jury to Hear Festival Music

(Special cable to the Musical Courier)

VIENNA.—The tenth festival conference of the International Society of New Music, being held here, elected the jury which will select works for the eleventh festival, to take place next year in Amsterdam.

Those elected include Roger Sessions, of the United States; Francesco Malipiero, Italy; Max Butting, Germany; Willem Pijper, Holland; and Vaclav Talich, Czechoslovakia. They will meet in Amsterdam on December 8.

Figueroa Ensemble in Porto Rico

The Figueroa Ensemble (Jose, Narciso and Kachiro) left for a series of summer concerts in Porto Rico, following their recent New York recital at the Roerich Museum.

Toscanini Fund Concerts to Be Given Free

A series of twelve free orchestral concerts, to be known as the Toscanini Fund Concerts, designed for students enrolled in the summer sessions of colleges in New York, was announced by Harry Harkness Flagler, chairman of the committee of the Musicians Emergency Aid.

These concerts will be given during July and August, beginning July 13, with an orchestra of fifty-two men, and are made possible by the sum raised at the benefit concert conducted by Toscanini this spring.

Music Degree for Carl Lorenz

Carl Lorenz, conductor and pianist, received the degree of Doctor of Music, *honoris causa*, from the New York College of Music, awarded "for distinguished professional service and outstanding achievement in music education." The school conferred the doctorate only twice in its fifty-four years' existence.

Robert Kitain's Success in Rome

Robert Kitain, Russian violinist, appeared at Sala Sgambati, Rome, before a large audience with extraordinary success. He is a talented youth, with a full and beautiful tone.

F. P.

CARL FISCHER'S COMPOSER OF THE MONTH

RICHARD CZERWONKY



RICHARD CZERWONKY is well known as a violin virtuoso, conductor, teacher, and composer. He has been guest conductor of the Berlin Symphony Orchestra, Assistant Concertmaster of the Boston Symphony Orchestra, and Concertmaster, Assistant Conductor and soloist with the Minneapolis Symphony Orchestra. Since 1918 he has been director of the Violin Department of the Bush Conservatory in Chicago, and also conducts the Bush Conservatory Symphony Orchestra.

Press and public both here and abroad have acknowledged Mr. Czerwonky as a gifted composer. His music displays a knowledge of technical forms and a beauty of expression which the interpreter will recognize at once as the work of an exceptional artist.

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Opening of Hollywood Bowl Concerts Eagerly Awaited

Initial Program of Season to Be Presented on July 5—Final Contracts Signed and Preparations Nearly Completed for Gala Opening—Outdoor Theatre Will Seat 20,000 Listeners—Plans Under Way for Season of Lyric Drama—Recitals Continue

LOS ANGELES.—While crews of workmen are refurbishing benches and loges for nearly 20,000 listeners, dressing-rooms for a hundred dancers and as many musicians and soloists, the last of the contracts for the Hollywood Bowl concert season have been "signed and sealed." Alfred Hertz, the "Father of the Bowl," who, at the bidding of Mrs. J. C. Carter, inaugurated the "symphonies under the stars," eleven summers ago, is to wield the baton also at this year's premiere. The "curtain" will rise, in keeping with tradition, the first Tuesday following July 4, and thirty-one programs are to follow, four times a week—Tuesday, Thursday, Friday and Saturday. Bowl patrons have come to include so many people who motor as much as a hundred miles to enjoy certain events, that performances will start half an hour earlier, so that even distant music pilgrims may reach home by midnight.

Hertz leads three times the first week; and Sir Hamilton Harty, who won many friends a season ago, will be heard during the first week, too. He occupies the rostrum then for two weeks and is to be succeeded by Bernardino Molinari, booked for nine appearances, the same number being allotted to Frederick Stock.

Alfred Wallenstein, more widely known so far as soloist and first cellist of the New York Philharmonic, represents the younger generation of American conductors with a program, the versatility of which is impressive. Its contents, however, are being withheld from publication by the press department. Suffice to say that it will be the program denoted as "International Night" and Mr. Wallenstein, who hails from this city, is proving himself a cosmopolitan of rare selectiveness.

Three additional guest conductors have been announced by Manager Glenn M. Tindall: Richard Lert from the State Opera in Berlin, Paul von Katwijk, conductor of the Dallas Symphony and Raymond Paige, musical director of KFI, local radio station. In the meantime, the Civic Chorus has begun to rehearse Verdi's Requiem, Cole-ridge-Taylor's Wedding Feast of Hiawatha and the Mystic Trumpeter by Sir Hamilton Harty; while plans are under way also for several opera performances in concert form, including one of Saint-Saëns' Samson and Delilah.

As regards choral music, John Smallman again has made history with a presentation of Bach's B minor mass, which he gave in the New Congregational Church with the Los Angeles Oratorio Society. It was the first time that this grandiose score was heard in a religious edifice and the impression was all the deeper, this choir director possessing a decided understanding for the German master. Noteworthy, too, was the fact that instrumental support was given by the All-City High School Orchestra, a body of students taken from the best boy and girl players of the different high school orchestras. The group has been in existence but three years and was organized at the instance of the then newly appointed director-general of music in public schools, Louis W. Curtiss, under whose régime orchestral and choral standards have been improved markedly in elementary and high schools.

Another chorus (more popular of trend), winning new favor is the Orpheus Club, a group of business and professional men, singing under Hugo Kirchhofer. Frances and Elizabeth Copland were the guest artists in two-piano numbers.

Teachers of the public schools were heard to fine advantage when the Cecilian Singers performed a miscellaneous program under Mr. Smallman, with Daisy Sinclair at the piano. Of marked interest was the first hearing of the Harp Weaver by Elinor Remick Warren, Los Angeles composer, who combines poetic imaginativeness with skill-

ful part-writing. The poem is by Edna St. Vincent Millay.

The lateness of the season notwithstanding, recitals are still the order of the day. Rose Dirman, soprano, and Hans Blechschmidt, pianist, drew an enthusiastic audience; as did Edvige Ablamovicz, soprano, who was assisted by Josef Serpico, violinist, and Sylvia Panitz, pianist.

Maxine Castleton, soprano, was the featured artist gracing the program of the Symphonia Praeceptorum (consisting of public school teachers). Miss Castleton, a product of the Morando studios, first came to favorable attention last year when making her debut as Venus in Tannhäuser with the Los Angeles Grand Opera Association.

A *propos* of lyric drama, as predicted in this column nearly nine months ago, Los Angeles will be supplied this year from San Francisco. The latter city has sent down Gaetano Merola, director-general, who is making preliminary plans.

Opera *en miniature* was offered by an ensemble in charge of Bessie Chapin, who has

Résumé of Benno Rabinof's Career

Benno Rabinof, violinist, pupil of the late Leopold Auer, was born into a poor family in New York City's lower East Side. His earliest teacher was his uncle, whose violin



Maurice Goldberg photo
BENNO RABINOF

technic did not extend much beyond the knowledge of how to hold the instrument. An old Russian doctor, a friend of the Rabinofs, was the child's next instructor, but he, too, was handicapped by lack of technical training. Mr. Rabinof recalls that this teacher sang many of the pieces to the lad because of being unable to play them correctly. To young Rabinof's mother, however, her son attributes the ambition and sacrifice which made a violinist's career possible. She it was who borrowed the money for his first audition with Auer, and found the means for the boy to go to Chicago to compete for the Auer Scholarship, which he won against 600 contestants.

When Auer considered his pupil ready for introduction to the music world, a debut was arranged at Carnegie Hall, New York City, in 1927, at a Philharmonic concert, with Auer himself conducting. Since then Mr. Rabinof has appeared as soloist with orchestra and in recital in this country and in France, Germany, Italy, England, Holland, Sweden, Denmark, Austria, Hungary, Switzerland and Czechoslovakia. He was chosen by Glazounoff to play the Russian composer's

come to the rescue of women musicians by employing only players of her own sex. The program was devoted to Andrea Chénier.

Organ and piano music was enjoyed when Ernest Douglas and Louise Woodard gave a joint recital.

Pomona College learned a good deal about the possibility of the modern harp when Alfred Kastner and his ensemble arranged a unique repertoire.

Jose Arias, tenor from Bertha Vaughn's studio, gave the first concert in the newly opened Spanish Theatre on Olvera Street, the Greenwich Village of "Little Spain" in the Mexican quarter of Los Angeles. This street has become a center of various activities, from fine arts to industrial art exhibitions, a marionette theatre and opera house playing nightly. Several of the oldest Spanish adobe houses of the city have been renovated and Olvera Street, "just off the Plaza"—145 years ago the center of the then founded pueblo—bids fair to lend unusual poignancy to local art enterprise.

Visitors from New York include Dan Gridley, tenor, and Edith Knox, assistant to Siloti at the Juilliard School. Gridley will be heard several times in the Southland.

A former New Yorker, Dr. George Lieb-ling, pianist-composer-pedagogue came in for new honors when his impressive Concert Mass found a municipally-sponsored performance this week in Long Beach.

On June 28, Hertz will lead the entire program of the Pasadena Civic Symphony, a singular honor, of which this volunteer ensemble should derive due stimulus.

B. D. U.

violin concerto in a program of his works by the Boston Orchestra in Boston.

Recent Performances of Forsyth Work

Josephine Forsyth's musical setting of The Lord's Prayer was sung on May 24 as the invocation for the commencement exercises of the Tennessee Military Institute, Sweetwater; June 3, by Gina Pinnera in New York City at a tea in honor of Prince and Princess Obolensky; June 5, for the Federation of Churches program, Brooklyn, N. Y., by the American University Choral Society, Washington, D. C., and for the Hollywood Lutheran Church Musical Service, Los Angeles; June 6, on the Meet the Composer Hour over WLWL; June 7, before the Chaminade Club of Yonkers, N. Y.; June 11, over WINS; June 13, in Federal Hall, Bryant Park, New York City, at the George Washington Bicentennial Guest Artist Night, by the Crusade Union Boy Singers.

NBC Artists Service Notes

When Fritz Kreisler ends his seven-month European tour in July, he will go to Karlsbad for the remainder of the summer. Four weeks of concerts in Holland and Switzerland immediately precede his holiday. The violinist is scheduled for four appearances at Carnegie Hall, New York City, next season.

The Havana Pro Arte Society has engaged Conchita Supervia for two recitals next season, the Aguilar Lute Quartet for three, Sascha Gorodnitzki for two, and the Russian Symphonic Choir for two. Rachmaninoff numbers three New York City recitals and a Brooklyn, N. Y., appearance among his engagements for 1932-33. John Charles Thomas, Paul Kochanski and Mischa Levitzki are to be soloists next season with the National Symphony Orchestra, under Hans Kindler, in Washington, D. C.

John Hazedel Levis to Lecture on Pacific Coast

John Hazedel Levis is booked to give his lecture on Chinese music in several cities on the Pacific Coast following his return from China. His engagements for next year include Boston University; Miss Porter's School, Farmington, Conn.; the Westover School, Middlebury, Conn.; and the Providence (R. I.) Plantation Club. Mr. Levis has been requested by the Chinese Legation to appear in Washington, D. C., and he also will make an appearance at the Freer Art Galleries there.

Palmer Christian's Summer Season Heavily Enrolled

Palmer Christian, American organist and pedagogue, played in Boston on June 20 at the opening concert of the eleventh general convention of the American Guild of Organ-



PALMER CHRISTIAN

ists, presenting for the first time in that city, Eric DeLamarter's concerto in E for organ and orchestra, Wallace Goodrich conducting. Mr. Christian has played the De Lamarter work with the Chicago Symphony Orchestra in Chicago, twice with the same organization at the Ann Arbor May festivals, and with the Detroit, Rochester and Cincinnati Orchestras; as well as in New York under Henry Hadley, in Philadelphia with the composer conducting, and at the Westchester Festival under Albert Stoessel.

With the exception of a six weeks' concert tour through the Southwest to the Pacific Coast last fall, Mr. Christian has spent most of the season at the University of Michigan in Ann Arbor, where he appeared in weekly recitals and was a member of the faculty. His summer session, beginning June 27, is heavily enrolled.

Lund Opera Performances for 1932-33

Charlotte Lund, director and producer of opera for children, announces the fifth season of the Lund Opera Company, to begin in November. It is planned to have performances every Saturday morning during the season, the theatre to be announced later. Cinderella, Pandora, Rip Van Winkle, Coq d'Or, Hänsel and Gretel, Midsummer Night's Dream, Namba and Snow Maiden will be given.

Degree for Donald M. Swarthout

Donald M. Swarthout, dean of the school of fine arts of the University of Kansas, was awarded an honorary degree of Doctor of Music at the commencement exercises of Illinois Wesleyan University. Mr. Swarthout is president of the Music Teacher's National Association.

Marie Ullman Honor Guest

Marie B. Ullman, pianist and composer, was honor guest of the Cooperative Opera Company at Austrian Hall, New York City, June 13. On the musical program were Mme. Ullman, Carmela Denar, Daisy Denner, Hilda Marsdon, Marie Kraus, Caroline Treiber, Josef Cemmell and Frank Cochran, with Lois Bodgar, managing director.

Althouse to Make Southern Tour

Baton Rouge, La., is the latest city to be announced for Paul Althouse's Southern itinerary next fall. The tenor will sing there after opening his season at the Worcester (Mass.) Festival and fulfilling engagements in Tennessee and Arkansas.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Distinguished as an unusually fine musical presentation, the sacred concert given recently at Tabernacle Methodist Episcopal Church by the Westminster Choir (Willard Hallman, director) proved to be an outstanding event among its other good productions this season. The choir showed a notable improvement in quality of tone color, in concerted singing and in general artistic finish since its last appearance in one of these musical evenings. Assisting the regular soloists, Helen Tower (soprano), and Willard Hallman (bass), were Winifred Keiser and Emily Bigelow (sopranos), Robert Truesdell (tenor), and Harvey Fairbanks (violinist). Romana L. Hallmann, organist, gave a short recital, performing chorale, menuet (Boellman), Londonderry Air (arranged by Saunders), and In Summer (Stebbins). The well-chosen program numbers were Ho, Every One That Thirsteth (MacFarlane), In Joseph's Lovely Garden (Dickinson), Judge Me, O God (Mendelssohn), chorus; Lift Thine Eyes from Elijah (Mendelssohn), ladies chorus; O God Have Mercy, from Saint Paul (Mendelssohn), Mr. Hallmann; waltz in A major (Brahms), (organ and violin); Praise to the Lord (Christiansen), chorus; Hear Ye, Israel, from Elijah (Mendelssohn), Miss Keiser; Ave Maria (Franz), Mmes. Tower and Dubois, Messrs. Truesdell and Walley; Andante (Lalo), Mr. Fairbanks; Bless the Lord (Ivanoff), O, Divine Redeemer (Gounod), Mr. Truesdell; When Thou Comest, Inflammatus from Stabat Mater (Rossini), chorus.

Irene Smith entertained the Harmony Club at its final program meeting. The season study of French music concluded with a consideration of Ravel, Tailleferre, Honegger, Milhaud, Auric, Poulenc. Participating in the program were Mrs. William Toal, whose paper introduced the composers studied; Mrs. Leo Buckley, pianist, heard in Pastorale (Tailleferre), and mazurka (Milhaud); Mary Alice Brownlow, pianist, who read The Fourth Short Piece (Honegger) and On Foot, By Horse, Automobile (Poulenc); Mrs. Thomas MacClary, soprano, who sang When and Why (Milhaud); Edith Bennet Carrington, pianist, who interpreted Adieu (Auric). Rolyon Kenyon, pianist, pupil of Miss Smith, played Ravel's sonatine with technical fluency and excellent interpretation. Officers for the ensuing year were elected: president, Mrs. Maude Southworth Cooke; vice-president, Mrs. George H. Smith; secretary-treasurer, Mrs. Harry Johns. The club closed its season with a luncheon, June 1, at the Binghamton Country Club, Mrs. G. Robert Murray, Mrs. Clarence Whittemore and Mrs. Lloyd Rudland, hostesses.

Outstanding on the program given by pupils of the Westminster Choir of Tabernacle M. E. Church in recital, May 23, was the singing of Louis Young, tenor, and Reva Kinsman, soprano.

Mrs. Leroy R. Bixby was nominated dean of Binghamton chapter of the American Guild of Organists, at the annual dinner and meeting, held May 23. Other officers nominated are: subdean, Francis Frank; secretary, Michael Harendza; registrar, Ellouise Heffelfinger; treasurer, Melvin Kelley. Emily Williams headed the nominating committee. The retiring officers are: dean, Elizabeth Britton; subdean, Flora Stopps; secretary, Rachael Merrilees; registrar, Mrs. George Smith.

Following the dinner, Thomas L. Gillespie, director of music in the Congregational Church of Endicott, and supervisor of music in the public schools in Endicott, spoke on Discrimination in Music. Mrs. Maude Southworth Cooke, a guest of the chapter, made a brief speech.

A program of especial merit was given at the twelfth annual festival of the Endicott High School in that city's high school auditorium recently. Thomas L. Gillespie, director of music, presented his glee clubs, orchestra and band in well selected program numbers. The work of the pupils reflected thorough and well directed training in each department.

Mrs. Fred Pooler, solo soprano for twelve years at Sara Jane Memorial M. E. Church, Johnson City, was signally honored by choir and church on June 5, when a special musical service was arranged to show their high regard for her excellent service to the church and to her splendid musical talent. Under the direction of Job Leon Congdon, tenor soloist of the quartet and director of the choir, an enjoyable program was offered which, in spite of the warm weather, attracted a good-sized audience. Soloists for the occasion were Greta Linkletter, contralto; Mr. Congdon, Harvey Fairbanks, violin; Herbert Haight, bass; Mrs. Pooler, soprano; Emily Williams, organist.

Elizabeth Britton, of the Royal Academy, London, now a resident of this city and prominent in its musical life, attended the national convention of the American Guild of Organists and remains for the sum-

mer sessions of the Wellesley Summer School for Church Music.

Mrs. Lynn H. Bryant has been chosen official organist for the Congregational Church young people's conference, to be held at Wells College, June 24-July 1.

Jess Weston will sail for Italy, July 1, to resume study with Mario Maletesta in Milan. Before returning to his Binghamton-Endicott studios, Mr. Weston also will work with Lortat in Paris. M. S. C.

CANYON, TEX.—The second annual concert of the Canyon Madrigal Club was given at West Texas State Teachers College, under the direction of Wallace R. Clark. D. A. Clippinger, of Chicago, was guest conductor, and gave an address on madrigals and madrigal singing. The program, which consisted of early sixteenth and seventeenth century works, was performed with dignity and color, and the interpretation had authority and clarity of true madrigal singing. A large audience attended the performance. T. V. R.

KANSAS CITY, MO.—Arias, duets, and trios from many operas were presented by students from the Cranston School of Music in an evening concert given at Epperson Hall. All singers were in costume and the following appeared in various roles: Harold Sproul, Irma Gelvin, Lloyd Gelvin, Viola Billman, Pauline Huff, Gladys Huebel Smith, Gladys Morrison, Dorothy Enslin, Faye Munger, Garnett Fowler, Alpha Van Valkenburgh, James Mack, John Hammond, Ben Keeney, Anna Gottardo and Fanny Fried. A large chorus also sang the Easter Hymn from Cavalleria Rusticana.

The Kansas City Ensemble (Philip Stevens, Myron Johnson, Neil McGinness, Lawrence Long and Leon Hinkle) gave a morning musicale at the new Jenkins Music Company auditorium, playing a movement from the Franck quintet, Arnold Volpe's new quartet for strings and, as a feature, the Coleridge-Taylor quintet for strings and clarinet. Fred Joste, clarinet, assisted.

Mrs. Carl Busch presented the following piano pupils in a recent recital: Arnold Feyh, Mary Harmon, Alfred Kaepfel, Eileen Maltby, Teddy Hopkins, Maxine Clough, Virginia Daniels, Wills Burton and Jeanne Kimmell Reid. Dorothy Kimmell, violinist, and Ella Schutte Clark, soprano, assisted.

Esther Pierce, cellist, pleased a large audience who heard her spring concert. Artistic interpretations were given to works by Caporale, Saint-Saëns, Bach, Mozart, English folksongs and Popper's arrangement of the sixth Hungarian Rhapsody. Catherine Hatch was at the piano. Rose Ann Carr, soprano, assisted, accompanied by Gayle Giles.

James Logan, violinist, appeared in a musicale under the direction of his teacher, Bertha Schutte. Works by many standard composers appeared on the program. Ella Schutte Clark, soprano, was his aid; Elsa Schutte, the accompanist.

Edward McLean, dancer, presented a program of characterizations and expressionistic dances that proved the artist to be a sincere student of his former teacher, Mary Wigman. Mr. McLean had the assistance of his sister, Jane, and a group. All numbers were performed to the accompaniment of Arlene Wilmot.

Pupils of William A. Bunsen offered three programs of violin music, with Marie De Rubertis, Nancy Abel and Geraldine Henthorne as assisting artists. Sherman Pitluck, in a recital of his own, proved to be interesting. He has tone, poise and evidenced a discriminant conception of the works played.

Dura Wiles Young, contralto, who recently gave a recital, used a well selected program of works by Brahms, Gounod, Donizetti, and many later composers. Mrs. Young was assisted by Ewart Ragan, pianist, playing compositions of Chopin and Rubinstein; and Gerald Young, who offered an obbligate to a song by Leroux. Mrs. Roy Guettler accompanied.

Joe Anderson, blind pianist and pupil of Richard Canterbury, was presented in a concert and achieved the sincere plaudits of a large audience. Works by Bach, Chopin, Cyril Scott and MacDowell were programmed.

Summer courses at Kansas City-Horner Conservatory are being given by John Thompson, Genevieve Elliott and Margaret Taylor Bryant. The school had twenty-five graduates this season in the music, expression, dancing and college departments.

The Kansas City Orchestral Training School (N. De Rubertis, director) played a program of compositions by Gounod, Schumann, Weber, Schubert and Mendelssohn. Gretchen Stahl, pianist, interpreted the first movement from the Mendelssohn concerto No. 1, op. 25. Other soloists were Cecil Collins and Eugene Dimond. J. P.

(Continued on page 26)

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Berlin

(Continued from page 5)

conducted better, almost, than I have ever heard him do before and displayed an unrelaxing sense of the snap and sparkle of Offenbach's music.

In the approving citation of individual exploits, I ought impartially to name every member of the large cast. But in the absence of sufficient space I must allow the will to serve for the deed and content myself with singling out at the moment Josef Burgwinkel as the robber chieftain Fal-scappa; Margaret Pfahl and Irene Eisinger; the bandit quartet of Messrs. Pechner, Kandl, Steier and Feher; and the Spanish princess of Genia Nikoleiewa (whose Spanish dance with Ludwig Egenlauf, one of the best features of the performance, was redemanded, quite in defiance to the ordinary German rules of operatic procedure). Few Berlin audiences this season have enjoyed themselves so thoroughly as this one or expressed their satisfaction so outspokenly.

A DEPLORABLE SIEGFRIED

Not all operatic experiences hereabouts of late have been so exuberant. The Staats-opers' recent Siegfried, for instance—unless my memory betrays me it was the first since early last fall—was roundly deplorable. With the possible exception of Wilhelm Bockelmann's Wanderer, the cast was second, sometimes even third rate. The chief purpose of the representation seems to have been to introduce a new tenor, Willi Störing, who hails, I believe, from somewhere in the Ruhr. Störing is of good appearance and has a voice of agreeable quality, walks through a part with almost defiant nonchalance from start to finish. Moreover, he is extremely unmusical. A little bird whispered to me that Kleiber grimly refused at rehearsals to conduct the performance when he discovered how things stood and, as a matter of fact, though he had been billed to lead, it was Lert who waved the baton when the time came. Nevertheless and notwithstanding these circumstances, there sprouted in the newspapers a day or so later the heartening intelligence that Generalintendant Tietjen had engaged Störing for the Staatsoper for a period of no less than three years.

The past weeks have witnessed Cologne's annual Pfingstzyklus, or Whitsuntide Opera Festival, a solemnity which was called into being three years ago. As a matter of fact, the festival is only in name only. No works outside the regular repertoire were offered, the solitary novelty being a newly studied Così fan tutte, mounted by the talented stage director Hans Strohbach (who is next season to quit Cologne for Darmstadt). The other works performed included Simon Boccanegra, Tannhäuser, The Ring, Rosenkavalier, Magic Flute, Goldmark's Queen of Sheba and Frankenstein's Li-Tai-Pe. The performances I witnessed were, in practically every case, so slipshod, depressing and provincial that nothing is to be gained from detailed dissection. The orchestra, under the direction of Eugen Ezenkar, numbered less than fifty-five players for scores like the Ring and Rosenkavalier. The best known singers concerned in the various representations were Gotthelf Pistor and Henny Trundt. But the most acceptable singing in the performances I heard was contributed by the soprano Maria Bernhard-Ulbrich, and the baritone Rudolf Freese, whose Wolfram was perhaps the sole redeeming feature of as poor a Tannhäuser as I ever hope to hear.

Johnson on European Holiday

Edward Johnson sailed on the SS. Paris, June 10, to spend the summer traveling



EDWARD JOHNSON
on the SS. Paris

and visiting several music centers. Paris was his first stop. There he is passing some time with his daughter, who has been receiving intensive instruction this past year

in both voice and piano. From Paris, Johnson goes to his home in Florence, Italy, to collect old music treasures, which include a library of rare musical scores and sheet music acquired early in his career, when he was at La Scala, the Costanzi and other European opera houses. He also plans to bring back mementos and letters, such as a collection of letters of the late Enrico Caruso, given to Johnson by Caruso's teacher, Maestro Lombardi; old costumes, prints, etchings and reproductions of famous art works. After his return to the United States in the fall, Johnson is booked for concerts in this country and Canada before rejoining the Metropolitan Opera Company for his eleventh consecutive season.

Francis Moore Establishes His Own Music Center

Francis Moore, pianist and teacher, has established the Francis Moore Music Center, with headquarters at his New York studio. Affiliated with the project are teachers in towns of Westchester County, N. Y., Long Island and New Jersey. Subjects offered are piano, violin, cello, ensemble, theory, ear training, music appreciation, history of music, voice, coaching, accompanying and languages. All the piano teachers are graduates of standard conservatories, music schools and colleges, as well as being artist-pupils of Mr. Moore and exponents of his pedagogic principles.

The organization of this music center came about through the desire of these teachers to bring their classes to Mr. Moore in New York for examination and advice. The results of the visits were such that a definite plan of study along the lines of theory, as well as piano, was evolved. A string department was added, with especial emphasis on ensemble playing. Vocal instruction also is a part of the project. Recitals by the faculty and advanced students are scheduled for next year in the various towns represented. Teachers identified with the center include Florence Church, Great Neck and Mineola, L. I.; Gladys Gehrig, Garden City, L. I., and New York City; Mrs. Lester Birdsill, Kew Gardens and Garden City; Hazel Escher, Astoria, L. I.; Mary Shambrough, Montclair, N. J.; Madeline Spence, Rutherford, N. J.; Minnie Dea Coffin, New York, and Bronxville; Teresia Cochrane, New York, Scarsdale, N. Y., and Greenwich, Conn.; Marjorie Gates, New York, Mount Vernon and New Rochelle; Mrs. Harold Pratt, Mrs. Gilbert Fish and Mrs. Francis Moore of Pelham, New Rochelle and Mount Vernon; Lois Townsley Brown of New York and Westchester County; Frederic Warren of New York; Olga Connor of Westchester County; Mrs. Alexander Fromhold and C. Zelma Crosby of Pelham.

Bampton Under Judson Management

Rose Bampton, new American contralto of the Metropolitan Opera Company, now is affiliated with Concert Management Arthur Judson, Inc., division of Columbia Concerts Corporation. Miss Bampton appeared in the summer of 1929 as a member of the Chautauqua Opera Association (Albert Stoessel, director), following which she was selected to sing under that conductor at the Worcester (Mass.) Festival in the autumn of the same year. Then she was engaged by the Philadelphia Grand Opera Company, with which she made her formal debut as an opera singer in the rôle of Mercedes in Carmen, Emil Mlynarski directing. For four years she was a scholarship student of Horatio Connell at the Curtis Institute of Music. In addition to her operatic work, Miss Bampton has sung in recital, over the radio, and in oratorio. Last winter she was soloist with the Philadelphia Orchestra, under Leopold Stokowski, in Schönberg's Gurrelieder in Philadelphia and New York.

Ted Shawn Lectures

Dancing for Men was the subject of a lecture by Ted Shawn, American dancer, before the entire student body of the International Y. M. C. A. College, Springfield, Mass., May 31. Mr. Shawn spoke at the invitation of President Doggett.

Illustrating the lecture, Mr. Shawn and his group of male dancers presented a program of solo and group dances essentially masculine in treatment. Mr. Shawn is the first dancer to develop a group of men dancers. Five hundred men attended.

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SYDNEY, AUSTRALIA.—Benno Moiseiwitsch opened his Australian tour in Melbourne, where he gave successful recitals. His program included Liszt's transcription of the Tannhäuser overture, Bach's prelude and fugue in D, Liszt's study in F minor, and Chopin groups.

Cyril Monk, president of the Musical Association of New South Wales, and Carlos De Rego, secretary, were in Melbourne, as New South Wales delegates to the newly formed Federal Music Council. All states were represented: the Music Association of Queensland and South Australia and the Association of Music Teachers of Victoria and Western Australia.

Under the management of Hugo Larsen, Joseph Szigeti, Hungarian violinist, will tour Australia and New Zealand. He is arriving in July.

Anderson Tyrer, pianist, from Trinity College of Music, London, gave a recital to the members of the Musical Association of New South Wales at The Forum Club. He has played under the baton of Sir Hamilton Harty, Sir Henry Wood, Sir Thomas Beecham, Sir Landon Ronald and Albert Coates. His wife Nanette Evans, violinist, also contributed. She plays on a rare Guarnerius, the gift of an intimate friend, Marie Corelli. E. P.

Varied Activities of Hazel Heffner

Hazel Heffner, contralto, has been heard during the past few years in concert, opera, oratorio and radio work, in addition to appearing as soloist with orchestra. Miss



HAZEL HEFFNER

Heffner's first teacher was Mae D. Miller, with whom she studied in Allentown, Pa., and afterward in New York. Later the singer took instruction from Adamo Gregoratti, of New York, and while working with him assumed contralto and mezzo roles with the Young Artists Opera Company and sang in concert before several clubs and over the air. For the past two years Miss Heffner has been a pupil of Mabel M. Parker, of Philadelphia. During this time she has been active in radio work in Philadelphia, appearing over WFI and WLIT regularly, and fulfilling concert, oratorio and recital engagements in and near Philadelphia. Last fall Miss Heffner was guest artist with the Allentown (Pa.) Symphony Orchestra.

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Mannes to Conduct New York Orchestra

Altschuler Appoints Him Associate Director

As was announced in a recent issue of the Musical Courier, the New York Orchestra, Inc., of which Modest Altschuler is conductor, has invited David Mannes to lead several concerts next winter. The orchestra was heard in its introductory concert in April, at which time it made a markedly favorable impression upon public and critics. While this organization will give concerts this summer at the George Washington High School Stadium, New York City, Mr. Mannes' association is for the winter series.

In announcing Mr. Mannes' connection with its forces, the orchestra commented upon his fourteen years' leadership of the two winter series of concerts at the Metropolitan Museum of Art, New York City, and his symphony concerts of some years ago in Greenwich, Conn., and Orange, N. J., especially for young people. In all the years of free symphony concerts at the Metropolitan Museum, this season's eight program were heard by audiences which broke all records for attendance at single concerts, and added several thousands to the statistics of attendance last year. 13,000 people heard one of these programs and other audiences numbered 10,000 and 11,000.

In accepting the associate directorship of this orchestra, Mr. Mannes said:

"I am happy to be associated with this fine orchestra and its conductor, Modest Altschuler, for whom I have had friendship and admiration over a period of many years; and I appreciate the unanimous desire of the men to have me with them. I have been through the list of players with Mr. Altschuler and find a very high quality of musicianship and experience throughout all sections of the orchestra.

"There is no doubt that New York is big enough to support another orchestra without feeling the edge of competition, and that we can all work together for the good of music.

"I remember distinctly Mr. Altschuler's splendid work with the Russian Symphony Orchestra of many years ago, when he offered unusually attractive concerts and gave hearings of much new music. One of the aims of the orchestra is to approach with the utmost seriousness the problems of the American composer in hearing his orchestral music and having the compositions of merit performed publicly; and, needless to say, I am heartily in sympathy with the plans which are now being formulated toward that end."

G. N.

Large Audiences Hear Goldman Band

The Goldman Band summer series, inaugurated last week on the Mall in Central Park, New York City, with alternating performances on the campus of New York University, attracted large audiences despite the uncertain weather which prevailed on practically every evening.

The New York University series (opening on June 14) presented excerpts from *Madam Butterfly*; *Wedding Sounds*, by Josef Strauss; works of Wagner, and Handel; together with the band transcription of Ravel's *Bolero*, featured at the Central Park initial concert, and other numbers programmed there on the previous night.

The week's programs at both centers offered diversified compositions, including ever popular Strauss waltzes, and numbers by Hadley, Mendelssohn, Vaughan Williams, Tchaikovsky and others.

Del Staigers, cornetist, was a featured soloist.

Recent Activities of Corleen Wells

Corleen Wells was guest soloist with the Mount Vernon (N. Y.) Choral Society, May 19, singing an aria, several classic numbers and the soprano part in Gounod's *Gallia*. Miss Wells was heard in Douglaston, N. Y., with the Flushing Oratorio Society as the soloist in Bruch's *Fair Ellen* and two groups of songs. On June 3, she appeared in recital with Viola Allen Merz, pianist, in Weehawken, N. J.; 11, sang in Port Washington, N. Y.; 14, broadcast over WEAJ. On June 19 the artist was heard in the soprano role in a presentation of Mendelssohn's *Elijah* in Passaic, N. J. Miss Wells has been booked to appear with the Mendelssohn Glee Club in Albany, N. Y., at their 1933 spring concert.

New Concert Series for Baltimore

Baltimore, Md., is to have a new concert series during 1932-33, sponsored by Virginia

Powell Harris and Suzanne White Whitman, and to be given at the Lyric Theatre. The list includes Lawrence Tibbett, José Iturbi, the Don Cossack Russian Male Chorus, Rosa Ponselle, Sigrid Onegin and Yehudi Menuhin.

Sarah Peck More Presents Pupils in Recital

Sarah Peck More's recent pupils' recitals in New York City and Hartford (Conn.), brought forward singers of notable talent. The New York program listed eleven items, sung by Edna Finsterer, Alice Heider, Miss J. H. Schafer, Emma Schafer, Elizabeth Drayton, Ruth McConkey and Rosette Johnston. Of these, outstanding in voice and finish were Emma Schafer, contralto of the



SARAH PECK MORE

Middle Dutch Collegiate Church; also Miss Heider, Miss McConkey and Miss Finsterer, in songs by Manning, Wood, Handel, Forster, Wolf, Franz, Bridge and Haydn. Mrs. More was the accompanist.

Fifteen solos, duets, a trio and semi-chorus made up the Hartford program, when classic and operatic airs and songs were sung in the Colonial Room, Bushnell Memorial. Of the varied offerings, the dramatic soprano voice of Angelina Urso, in *Vissi d'Arte* and *I Know a Hill* (Whelpley) was notably effective. Margaret D. Birks, contralto, had particular success with *Lift Thine Eyes* (Logan) and *O That It Were So* (Bridge). Norma Allen Haine, contralto, displayed the beauty of her voice in songs by Strauss, Wolf and Schubert; and Ruby Thompson Randall, soprano, was admired for her singing of Liszt's *Lorelei*. Sarah Hammond sang two Handel excerpts. Others heard included Dorothy Byrne, Beatrice Atkins, Eva Forst, Bertha Schiedge, Doris M. Brydon, Mrs. Dwight Bartlett, Jr., Martha Smith, Edith Ransom, Cora Nangle, Mmes. Hibler and Chase, and Arthur E. Howard, Jr., Mrs. More played all accompaniments ably. F. W. R.

Pittsburgh, Pa.

(Continued from page 5)

partment of Carnegie Institute of Technology.

Jeanne Brideson, ten-year-old violinist, accompanied by her teacher, Ralph Lewando, appeared in recital before the Winchester School Alumnae Association, playing the Mendelssohn concerto and two groups of shorter works.

Vocal students of Norman O'Hara, accompanied by Earl Truxell, gave a recital at the First Methodist Church.

J. Alvin Dine, piano pedagogue, presented his advanced pupils in recital.

At the annual meeting of the Western Pennsylvania chapter, American Guild of Organists, the following officers were elected for the ensuing year: dean, Julian Williams; sub-dean, Walter H. Fawcett; secretary, Blanche Jamieson Kenney; treasurer, Joseph

E. O'Brien. Chosen to serve on the executive committee are Arthur B. Jennings, Jr., Albert Reeves Norton and William E. Oetting.

Elizabeth Nicholson and Jane Schlotterer Cooper gave individual piano recitals at the studio of their teacher, Mae MacKenzie. R. L.

Concert Management Vera Bull Hull Notes

Yvonne Gall, soprano of the Paris Opéra and Opéra Comique, returning to America in the fall for her second concert tour, is spending the summer in Europe. She recently has sung *Tosca* and *Lohengrin* with the Paris Opéra.

Lucia Chagnon, soprano, gave a recital at East Carolina Teachers College, Greenville, N. C., on June 23, following her June 22 appearance at Goldsboro, N. C. Miss Chagnon recently broadcast during an orchestral program over WTIC, Hartford, Conn. She is to spend July in Quebec and later expects to go to the Pacific Coast for concerts.

Joanne deNault, contralto, sang in Richmond, Va., at the state choral festival. She appears in recital at Duke University on July 19, a return engagement from last year. Miss deNault plans to attend the Westminster Choir School in Ithaca, N. Y., this summer, and then goes to Canada for a rest.

Katherine Bacon, pianist, played over the NBC network, June 12; and will give a recital at Duke University on August 2, a re-engagement. Miss Bacon has been invited to teach at the first summer session of the Juilliard School of Music, New York City.

Phyllis Krauter, cellist, played for the Chaminade Club of Yonkers, N. Y., on June 7, and at Duke University, June 21. Miss Krauter is a member of the summer music colony at South Mountain, Pittsfield, Mass.

Giuseppe Martino-Rossi, baritone, has been engaged for his sixth season at the Cincinnati Zoo Opera Company. He returns to New York to sing in *Aida*, given under the auspices of the Girls Service League, and in July goes back to Cincinnati.

Earl Weatherford, tenor, and Foster Miller, bass-baritone, have been featured in duo-programs and individual appearances. Together they gave a special Shakespearean program at the Brooklyn (N. Y.) Institute of Arts and Sciences; and concerts for the Montclair (N. J.) Music Club and the Chaminade Club of Yonkers, N. Y. Mr. Miller is to sing *The King in Aida* with the Cleveland Stadium Opera Company this month. He has appeared with the Flushing (N. Y.) Oratorio Society, the Apollo Glee Club, of Asbury Park, N. J., and during an orchestral broadcast over WTIC. Next autumn he gives a New York recital under the auspices of the Walter W. Naumburg Musical Foundation. Mr. Weatherford is singing over WTIC July 8, for the second time and on August 5 is appearing at East Hampton, N. Y., under Victor Harris. He was soloist at the Mozart Festival in Harrisburg, Pa.; and, with the Operetta Club of Montclair (N. J.), he sang *Frederic in The Pirates of Penzance*. He gave a recital at Wesleyan University, Middletown, Conn., last month.

Pittsfield Concerts Begin July 3

The Sunday afternoon chamber music concerts which are presented each summer in the Elizabeth S. Coolidge Temple of Music on South Mountain, Pittsfield, Mass., and in Katherine Fraser's Music Box, Cummingtown, are to begin this year on July 3. The personnel of the South Mountain String Quartet and the Elshuco Trio (who perform the programs), is Karl Krauter and Edwin Odeler, violins; Conrad Held, viola; Aurelio Giorni, piano; and Willem Willeke,

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KATHRYN MEISLE

The 1931-32 season has been one of the most heavily booked of the contralto's career. She made two trans-continental tours this year. These comprised forty-seven concert engagements. August will find her singing at the Hollywood Bowl concerts.

cello. Mrs. Coolidge has appointed Mr. Willeke life director of her Pittsfield music colony, and the concerts are given under his leadership.

Ezerman Scholarship Contest Announced

The contest for the D. Hendrik Ezerman Scholarship, which entitles the winner to a \$400 scholarship with Dr. Olga Samaroff at the Philadelphia Conservatory of Music, has been set for the last of September. Inquiries should be addressed to the secretary of the conservatory, 216 South Twentieth Street, Philadelphia.



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Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4509, 7-4501, 7-4502, 7-4503,
7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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Amplification of the foregoing list will be found on one of the last pages.
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sentatives apply at the main office. European addresses will be furnished by
the London office.

SUBSCRIPTIONS—Domestic, Five Dollars, Canadian, Eight Dollars and Fifty
Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen
Cents at Newsstands. Back numbers, Twenty-five Cents. American News Com-
pany, New York, General Distributing Agents. Western News Company,
Chicago, Western Distributing Agents. New England News Co., Eastern Dis-
tributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne,
Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand
News Co., Ltd., Wellington. European Agents, The International News Com-
pany, Ltd., Bream's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week pre-
vious to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, patching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1932, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK, JUNE 25, 1932 No. 2724

American prima donnas now retired and living in
the French capital are Emma Nevada, Emma Eames
and Edythe Walker.

Hollywood's "symphonies under the stars" will
be resumed July 5, with an attendance of 20,000 ex-
pected for the first concert in the Bowl. Which illus-
trates two points: that the stars are still shining—
despite all the doleful howling—and that Californians
still turn to good music for solace.

Thanks to the Jungle People, Cincinnatians will be
able to hear the usual excellent opera at the Zoo this
summer. The Zoo's finances have taken care of the
opera expenses. The suggestion is offered that Gatti
might install a few hippos and giraffes at the Metro-
politan for next season. If our fellow citizens will
not pay to hear opera singers, they might buy tickets
to look at the wild animals.

Karl K. Kitchen laments in his column in the
New York Sun that Paul Robeson has not been
chosen by the Metropolitan to create the title role
in the operatic version of Emperor Jones next sea-
son. The Negro singing-actor of Othello and Show-
boat fame is an individual artist who does not need
added lustre. But it must be agreed that Gatti
would have created a furore if he followed the idea.

Gay Bostonians

Chicago and New York—upstart cities from the
viewpoint of the true Bostonian—might learn a les-
son in musical gaiety and modern culture from the
proud community on the Charles. Boston recently
celebrated her "Pops," post-symphony concerts, with
a lively turnout of costumes. The supposedly digni-
fied patrons of the symphony arrayed themselves in
the raiment of the Nineties and applauded the cur-
rent conductor just as they would Henschel or
Gerike of old, while toggled out in these relics of
another era. If this were not sufficient, Boston has
opened a book-line, to supplement her bread queues.
Presumably the harassed Bostonian feels the need
of his William James, Proust and Jean Christophe as
much as he needs bodily sustenance. Boston remains
Boston. As for New York, let it be recorded that
a scheme has been narrowly thwarted to stage "de
luxe burlesque" performances at the Metropolitan.
The passing of Bill Minsky, the burlesque king,
disclosed this fascinating idea as one of his serious
projects.

A Lively Prospect for Opera

Grand opera production ever has held a fascinating
lure for venturesome souls. No sooner had the
Metropolitan Opera Company's reconstruction policy
been announced by Gatti-Casazza than a score of vol-
unteer impresarios appeared, voluble with plans and
eager to save the lyric drama from extinction. Out
of these tenuous movements have come several con-
crete and substantial projects or discussions.

As everybody knows, the Metropolitan itself will
offer a truncated season, with novelties and revivals
galore, sufficient to refute the suggestion that the
Gatti administration has lost its oldtime artistic in-
tegrity and zest for smooth-functioning perform-
ances.

But next season the exponents of popular-priced
opera will come out in full force, if they materialize
their present programs. The ever resourceful For-
tune Gallo of San Carlo Opera Company distinction
has proclaimed his intention of presenting a season
of standard master works, returning to the New
York arena after an absence of several years. The
Gallo season presumably will begin in the early
autumn.

Milton Aborn, pioneer of dollar opera, operetta
and opera in English, likewise has announced a
forthcoming season of ten weeks of opera at the
Imperial Theatre in New York, with "thrifty prices"
prevailing. Aborn was characteristically cautious in
his advance statements, stating that the public must
first demonstrate its interest before he would launch
his enterprise formally.

The dashing Max Rabinoff, for years identified
with operatic and other musical presentation on a
large scale, purposes to reënter the operatic field,
with foremost artists in productions of a lavish char-
acter. Rabinoff has made it plain that his projected
organization will be in harmony with the highest
traditions of opera.

After a pedestrian pace for a number of years, the
opera of the metropolis is about to be quickened to a
new and exciting tempo.

Challenging the Negro Spiritual

If we are to accept the conclusions of the research-
ists, the Negro spiritual did not originate with the
slaves, "ready-made, from the white-heat of religious
fervor," but this type of song actually was fostered
in the camp-meetings of the revivalists by the white
man. This thesis is developed by George Pullen
Jackson in the current American Mercury.

For some years a controversy has raged over the
genesis of the Negro spiritual, as Mr. Jackson indi-
cates. At first it was taken for granted that the
"jubilee songs" as presented by the Fisk University
singers were essentially American Negro products.
The late H. E. Krehbiel disputed the contention, on
the ground that a folksong-breeding atmosphere did
not exist anywhere in the South except among the
slaves. He tried to prove that the songs were ac-
tually of African origin and shaped by the new en-
vironment of the colored people. Newman I. White
replied to Krehbiel with an array of texts to show
borrowings from the hymns of the white folk. Dr.
Guy B. Johnson buttressed the text argument with
evidence that some of the spiritual tunes were de-
rived from oldtime melodies.

The American Mercury writer presents quotations
from various songs to uphold the theory of Metho-
dist revival origin. "How did this type of song get
to the Negro? Easily enough," explains Mr. Jack-
son. "The Negroes were already there. The upland
South was, as Johnson has pointed out, the centre
of the domestic slave traffic. And readers of his
book, or White's can easily learn how the revival
movement infected the blacks. It appealed to them
mightily and they soon adopted its preachings and
praying methods, its shoutings and hand-clapping, its
jerks, barks and holyrolling, its speaking in unknown
tongues. . . ."

Unique theories are presented for explaining the
delay in giving these supposed facts. Says Mr.
Jackson:

"The first factor making for delay was doubtless
the will not to discover. This will was apparent in
three distinct factions: (1) those who had a vested
interest in the perpetuation of the *untruth*; (2) the
professional Southerners of big plantation presump-
tions who would do anything to lower the stock of
the poor white trash, and were thus willing to dis-
count their black retainers' indebtedness to their up-
land white neighbors; (3) the Southern urban
church folk, who have always been eager to forget
and disown the camp-meeting songs, the
illegitimate children of their own early hymnody.

"A second reason for the delay in the discovery
has been that students of the tunes have been con-
fronted by what amounted to an all but complete

absence of recorded camp-meeting music. The re-
vival crowds of a century ago were not provided
with tune books. . . .

" . . . The Negro *seems* to have loosened up the
white man's metrical patterns, limbered up his har-
mony-determined pitch intervals, and injected a
wealth of emotion which was not there before. But
who can prove that he really did so? Who knows
how the rustic whites actually sang four generations
ago?"

A New Beethoven Shrine

Of interest to all the musical world must be the
touching announcement that the grave of Beethoven's
mother, the location of which had been forgotten
for decades, has been discovered by Professor
Knickenberg, head of the Beethoven House in Bonn,
in the Old Cemetery in the city on the Rhine where
the great composer was born.

"Maria Magdalena Beethoven," so run the press
accounts, "was born at Keverich and died of tuber-
culosis on July 17, 1787, at the age of forty. Her
son Ludwig was then only seventeen. The inscrip-
tion on the gravestone disintegrated under the in-
fluence of the weather, the stone itself was finally
removed and the grave was forgotten. The Old
Cemetery, which lies in the center of the city, was
closed altogether in 1884."

The finding of the grave now is due to Heinrich
Baum, a Bonn writer, who is a great-grandson of a
Frau Baum who was Beethoven's godmother. In
his youth his school class was often conducted to this
cemetery, where many distinguished persons are
buried.

He remembered that a slab of sandstone bearing
the name of Beethoven's mother had stood over a
grave near the cemetery entrance, not far from the
tomb of Friedrich von Schiller's wife. He recalled
also that another small slab at the foot of the grave
had borne the Italian name Matari, that of a clergy-
man who had been buried there in 1826.

Up to that time no record had been kept of burials,
but in that year the administration of Bonn came
into the hands of Prussia, and from then on accurate
lists were available. It was thus possible to establish
exactly the site of Matari's grave, even though the
tombstone had been removed. In earlier days, when
Bonn was ruled by an elector and did not belong to
Prussia, graves were dug much deeper than was the
case later, and hence, if Herr Baum was right in his
location, two skeletons should be found there, one
below the other. If the lower one was that of a
woman, it could safely be assumed that it was that of
Beethoven's mother.

The Beethoven House summoned Professor
Wagensell of the University of Bonn, anatomist and
anthropologist, to be present at the opening of the
grave. At a depth of about five and a half feet a
man's remains were found, and a foot and a half
deeper a female skeleton. All attendant circum-
stances made it certain that the last resting place of
the great composer's mother had been found.

The Beethoven House will restore the grave to its
original condition and erect a tombstone. The city
of Bonn will care for the grave in perpetuity. Thus
the birthplace of Beethoven is enriched by a new
memory of its famous son.

The oldest of the many autograph letters of Lud-
wig van Beethoven in the possession of the Beetho-
ven House was written by the youth immediately
after his mother's death:

"She was such a good, dear mother, my best
friend," he wrote. "Nobody could be happier than I
when I could speak the dear name 'mother'—and she
heard me."

Few of any cemeteries in Germany are associated
with so many eminent names as the Old Cemetery
in Bonn. Here rest the most famous professors of
the University of Bonn in the nineteenth century,
among them August Wilhelm von Schlegel, the poet
of freedom; Ernst Moritz Arndt; the historians
Dahlmann and Niebuhr; the astronomer F. W. A.
Argelander; the Germanist Karl Simrock; the phil-
ologist Hermann Usener; and the Boisserée broth-
ers, famous art collectors.

A stately monument stands over the graves of
Robert and Clara Schumann, and nearby is the grave
of Mathilde Wesendonck, who was the inspiration
for Richard Wagner's Tristan and Isolde. A simple
stone marks the last resting place of Charlotte von
Lengefeld, Schiller's wife, and Ernst von Schiller,
who is buried beside his mother.

A few steps away is the grave of Adele Schopen-
hauer, sister of the philosopher Arthur Schopen-
hauer. Another buried in this cemetery is Franz
Xaver Ries (fatherly friend and teacher of Ludwig
van Beethoven), who died in 1846.

VARIATIONS

By Leonard Lieblich

PARIS.—It is matter of continual astonishment to me to observe how great a degree of musical ignorance prevails among even cultivated Frenchmen. There is, for instance, Thiébauld-Sisson, one of the best known Paris art critics. The following is what he writes in *Le Temps* on the subject of Lucien Simon's "L'Atelier," exhibited at this year's salon. After describing the composition of the picture in detail, the interior of the studio with models, the students, the artist himself making a sketch, Thiébauld-Sisson continues—"and four or five young people with violins or violas in their hands, waiting the signal to attack a sonata of Bach or Beethoven." Can you see these "four or five young people," intently awaiting the crack of the starting pistol, to fall tooth, nail and bow on the Kreutzer Sonata, the violas playing the piano part and the violins the rest, or vice versa; or tearing the Bach Chaconne—that composer forgot to write sonatas or string quartets—into four or five sections and each player doing one of the captured parts as a solo? It is to be presumed that Thiébauld-Sisson's art criticisms are better informed than his writings on music, otherwise he could not have achieved the reputation he enjoys as a critical estimator of pictures.

Then there is the experience of Louis Hauser, the best musical amateur in Paris (an American who has been living here for twenty-two years). He went to the Horowitz recital the other evening and came away completely conquered. However, the comments of some of the Parisian listeners annoyed him very much for they liked the performances but displayed lamentable ignorance regarding the compositions. "I got into several discussions," Hauser reports, "but what's the use? There are two things you cannot argue with Frenchmen. One is love, and the other is music; they know too much about the one and nothing at all about the other."

Vanni-Marcoux dropped in for a much enjoyed visit. He showed sympathetic concern for the plight of the Chicago Civic Opera and expressed his admiration for Herbert Witherspoon's artistic guidance during the most difficult year the organization has so far faced. Marcoux is solidly fixed financially, for unlike most of the opera singers in Chicago who had invested their savings in the Insull securities, he disposed of his holdings while their value was still soaring high.

Alexandre Tansman, the composer, has recovered his health in Majorca, and will be seen and heard soon again in Paris.

Another veteran songbird, Marion Talley, has just finished a season of strenuous coaching in Berlin, and contemplates a European career of vocal activity.

A dinner party at the home of Mr. and Mrs. Serge Koussevitzky was followed by the informal piano playing of Walter Morse Rummel, who did a number of his own remarkable Bach transcriptions, all of them intensely musical and several of them stupendously "orchestral." Rummel's style is like his appearance, big, massive, leonine, with nobly sonorous tone and broad technical grasp. However, he also draws a fine lyrical line and has kindling temperament. Here is a pianist with something real to say and with the authority to register his communications decisively. Rummel intersperses his many concerts with a great deal of composing. At present he is working on a song cycle, the texts being by his wife, Francesca, a gifted Finnish poetess and essayist. At the dinner I met also Alexander L. Steinert, American composer, and his charming madame, Koussevitzky and Steinert motored to Vienna next day, where the conductor is to serve on the jury at the forthcoming International Music Competitions. Mrs. Koussevitzky, a talented amateur sculptress, has resumed her creative work after a lapse of eighteen years. She showed me a newly completed bust of her husband, a really powerful and convincing achievement. I tried hard to get a photograph of the production for publication in the Musical Courier, but the modest artist refused any sort of publicity and entreated me not even to make mention of her work.

La Argentina's dance *soirée* at the Théâtre des Champs Élysées was the usual triumph for that peer-

less terpsichorean interpreter, with encores as plentiful as at a Paderewski recital. I have never seen La Argentina perform with more grace, intelligence, or fire. The house was crowded.

At the Librairie Paul Cornau, 89 rue de Richelieu, an auction sale of autographs revealed some strange sidelights on collectors. A letter of a French eighteenth century adventuress, Stephanie Louise de Bourbon-Conti, brought 20 francs; a Saint-Beuve signature, thirty francs; and one of Joseph Szigeti, twenty francs. The lady and the critic are dead, while Szigeti is very much alive, and no doubt he feels deeply disinclined to bring about any boost in the price of his autographs.

In all this present fuss about Goethe I continuously revert mentally and emotionally to one discordant thought, which I found expressed exactly as I feel it, in Axel Munthe's highly rated book, *The Story of San Michele*. I am always a couple of years behind in my reading, and therefore did not get to the Munthe volume until the recent night-train rides, Paris-Berlin-Vienna-Paris. The author says on pp. 499-500: "Schubert was nineteen when he composed the music to Goethe's *Erkönig* and sent it to him with a humble dedication. I shall never forgive the greatest poet of modern times for not even having acknowledged this letter with a single word of thanks to the man who made his song immortal, the same Goethe who had found ample time to write letters of thanks to Zelter for his mediocre music. Goethe's taste in music was as bad as his taste in art; he spent a year in Italy understanding nothing of Gothic art; the severe beauty of the primitives was unintelligible to him, Carlo Dolci and Guido Reno were his ideals. Even pure Greek art at its best left him cold; the Apollo Belvedere was his favorite. . . ."

Munthe admits the intelligence of women but denies their ability to create great art: "Look at music! All the ladies of the Renaissance played the lute, and later on the harpsichord, the harp, the clavichord. For a century all better-class girls have been hard at work at their pianos, but so far I know of no first class piece of music composed by a woman, nor do I know a woman who can play to my liking the *Adagio Sostenuto* of Beethoven's opus 106."

Speaking of Charcot, the great Paris nerve specialist, Dr. Munthe writes: "His only relaxation from his incessant toil was music. Nobody was allowed to speak a word about medicine on his Thursday evenings all devoted to music. Beethoven was his favorite."

Beethoven also had shabby treatment from Goethe, and it was not until the young Mendelssohn played and explained to him some of the sonatas of the

Bonn master, that the more or less good gray poet grudgingly admitted their possible worth.

Glimpsed along the way: the tremendous shipping activity of the Seine—it is not generally known that Paris is one of the busiest ports in the world; the public wholesale wine market, which would give an American bootlegger the fever and make hijackers burst with ambition; the Restaurant Nin (no relation to the Spanish composer) for matchless *bouillabaisse*, and Little Hungary for unapproachable chicken *au paprika*; the barber at the Hotel Chatham reading *La Vie Littéraire* and calmly finishing an article before he deigned to cut my hair; Philip Hale, the Boston critic, sallying forth from the Hotel Regina and looking not any too well; Ganna Walska, presiding at the preliminary meeting of the Festival of Polish Music (Paris, June 25, 27, 28) whose artists will be Kochanski, Paderewski, Arthur Rubinstein, Landowska, Fitelberg (conductor) and the Straram Orchestra; Konrad Bercovici and Padraic Colum, breakfasting at the Café de la Paix; Colette d'Arville lunching at the Ritz and telling that she is studying three new operatic roles and coaching German Lieder; Ernest Schelling, stepping out of a taxi and carrying a package so carefully that it looked as if it might be some exclusive orchestral novelty for his Children's Concerts in New York next season; Anton Bilotti, who tells me that he is well booked for Continental recitals next season and plans not to return to the United States until the winter of 1933-34; Paderewski, fresh from landing at Cherbourg, and giving out more political interviews which are as eagerly read as might be President Hoover's opinions on the pedalling of Schumann's *Kreisleriana*; the starred Roumanian orchestra at the Ambassadeurs, which scored the most resounding success on the vaudeville bill—another index of Parisian musical taste, for the aggregation gave atrocious performances of Liszt's second rhapsody and Strauss' Blue Danube waltz, the players throwing themselves about, hair flying, eyes rolling, caterwauling on the string instruments, and distorting the tunes into almost unrecognizable sentimentality.

Albert Coates telegraphs an invitation from Moscow to come there for the imminent closing week of the musical season, but to my keen regret I cannot manage the trip owing to engagements already made elsewhere.

Borrowing a phrase politically popular in Europe, I often think that what music needs these days is a general vote of confidence.

At La Reine Pedoque the other evening, someone told a story about Stravinsky and George Gershwin. The latter met the great modernist in Paris two years ago, and after expressing his admiration, said: "I would like to study with you," to which Stravinsky replied with a question: "How much money do you make per year, Mister Gershwin?" "About two hundred thousand dollars," answered Our George. Stravinsky bowed and said sadly: "Ah then, it is I who should study with you." Not a bad tale—and it was not bad either, when Hollister Noble published it about Bodanzky and Vincent Lopez, in *The New Yorker* some two years or so ago.

Stravinsky, Strauss, Ravel and a few other moderns, have however found a way to increase their incomes beside merely collecting royalties and playing and conducting their works. Reverting to an old custom started by the classical composers, the aforementioned present-day creative heroes now supply material "especially ordered" by orchestras and by *messieurs les virtuosi*. In some recent instances the fee paid by the exclusive purchasers was astonishingly high—one such work brought the composer a lump sum of almost \$40,000. Effete Europe is still some laps ahead of crumbling America, formerly the perfect commercial bailiwick of the world.

There is, of course, one grave danger connected with the C.O.D. system of composition.

Assume that I am a concert pianist and desire a new concerto for my personal public use.

I wire X., the modernist: "Kindly make up immediately exclusive new piano concerto, current fashion in content, coloring, length and width, with atonal trimmings, and not too far back to Bach. Please wire price and rate of discount for cash."

The asked price proves satisfactory and in a few weeks I receive the concerto.

However, in the meanwhile the prevailing musical style has changed radically. Have I any legal redress if the composer sues to compel me to keep the outmoded goods and to pay for them?



VANNI-MARCOUX
as Don Quichotte, with the Chicago Civic Opera.

FROM OUR READERS

Bainbridge Crist Answers Arthur Judson

South Yarmouth, Mass.

To the Musical Courier:

In an interview with Mr. Arthur Judson, business head of the New York Philharmonic Orchestra, published in the June 4 issue of the Musical Courier, he is reported to have stated: "Bananas do not grow in Cincinnati. Nor can composers and conductors grow in our soil without intense cultivation." Is Mr. Judson suggesting that the residents of Cincinnati endeavor to grow bananas by means of intensive cultivation, or that the case of the American composer is helpless, since bananas do not grow in Cincinnati? Tut, tut, Mr. Judson; are you speaking as one who yearns to help American musicians, or as a business manager with an eye on box-office receipts? Considerable light is thrown on this query by Mr. Judson's remarks: "The public subscribes or buys tickets for symphony concerts because it wishes to hear the best of programs presented by a recognized leader and a fine body of artists. When the public does not like the programs it has paid to hear, it stays away from concerts." There is one comfort that the American composer can derive from his remark: the public has never stayed away from concerts because it disliked, or because it was afraid it would have to hear American compositions; it almost never has an opportunity to hear one of them. On rare occasions an American work is produced, and is sometimes repeated; and although the works chosen may reflect no credit on American composers, they do cause foreigners to ask, as Mr. Judson states: "Where is our vaunted musical culture?" This serves the purpose of our foreign conductors, and their friends, admirably. They can claim that they produce American works, and at the same time heighten the American public's stupid reverence for anything foreign. Better by far if they would produce no American works; but still better if the long-suffering musicians in America would throw off the yoke of foreign control, which, at least, would save us from having to hear European stunt music, written by friends of our imported conductors, and intended to startle our gullible critics.

It is doubtful whether any symphonic work has found its way from Europe to America during the past ten years that can survive the test of time, for the reason that the composers of today whose works are most frequently produced here, are more interested in sensationalism, and in doing something original, than they are in beauty. Not every creative artist is able to withstand the temptation to attract attention by the mere oddity, or loudness, of the sounds he makes. As long as this method succeeds we shall have such composers plying their pens, and certain conductors producing their works—so that they too many attract public attention by the same means. One can always be certain that the most musically ignorant portion of the public will applaud, since it tickles the vanity of dilettantes to appear erudite, and enables them to live on comfortable terms with what otherwise would be an intolerable sense of inferiority. Moreover, managers know that their vanity demands orchestra seats and boxes.

Mr. Judson says that the art of such men as MacDowell, Loewler and Chadwick, is frankly derivative. Has a composer ever lived of which this may not be said? The family tree of every eminent composer is

well defined. He admits that in time we shall develop our own conductors, and then recites how they are developed in Europe. Yes, in Europe it is possible for a European to conduct a symphony orchestra in his native land; but in America no such opportunity exists, or is as rare as hen's teeth. Europeans endure the growing-pains of their inexperienced conductors in order that they may build up a native art; but in America, although we have men who possess the intellectual and emotional qualifications to rise to the greatest heights of conducting, a disgustingly snobbish public prevents them from gaining the necessary experience. Managers would face bankruptcy if they refused to accept this situation; it is not they who are to blame, but the obnoxious type of American who abhors all that is native in order to satisfy his vanity. If some of these snobbish persons could live in various European countries and see what their inhabitants tolerate for the sake of gaining a native art, perhaps their attitude might change.

Mr. Judson stresses that our important conductors are eager to discover new compositions by American composers. Perhaps they are; I am in no position to question this statement; but I can solemnly state that during several years of residence in Europe I never, except in England, had the courtesy even of a reply when I wrote to important conductors asking whether they would look at one of my scores. Perhaps when we transplant them to America they are placed on better behavior, but may I be pardoned for saying that I doubt whether anxiety to discover new American compositions causes them any loss of sleep.

To quote further from Mr. Judson's interview, he states: "Here we have a vastly different standard of culture. Our very geography has been an obstacle, yet we have been slowly and surely emerging from the pioneer era. For centuries Europe's dense, tightly populated area has been saturated with the fruits of a dozen civilizations and cultures."

I have found the cultured persons of Europe no different from those of America; but I readily admit that Europe has contributed an alarming quantity of its uncultured class to America. Yet, in spite of this, the transfer is not complete, if one may be permitted to pass judgment on the residue of this class that one sees in Europe. Moreover, the cultured American has not been forbidden the "fruits of a dozen civilizations and cultures" with which Europe has been saturated. The author, however, is interested to learn that there are a dozen different kinds of culture. He had thought that there was but one kind, except in the realm of bacteriology.

I do not believe that our symphony orchestras could serve a higher purpose than by encouraging American composers, who—although they are not all uneducated "fledglings"—can never rise to the greatest heights of symphonic writing until the American public ceases its vain posing, and thereby makes it possible for managers to secure the services of native conductors who are interested in developing our own art. Many will call this chauvinism—especially those persons who most loudly demand that the American composer shall write only about the American scene, and to whom it never occurs that such a demand is the quintessence of chauvinism. If they were interested in the American scene, they would not insist on the importation of foreign actors with which to people it. One is forced to regard them as self-branded hypocrites.

I concur with Mr. Judson's attitude concerning any composer who uses "high pressure business methods to secure perform-

EUROPEAN MUSIC FESTIVALS IN 1932

June	
June 25-30.....	Würzburg.....Eleventh Mozart Festival.
July	
July 7-8.....	Bad Pyrmont (Germany).....Meeting of I.S.C.M.—German Section.
July (middle).....	Regensburg.....Church Music Congress, German Cecilia Society.
July 28.....	Verona.....Open-Air Opera (Arena.)
July 18-Aug. 20.....	Munich.....Opera Festival: Mozart-Wagner.
July 18-30.....	Haarlem (England).....Old Chamber Music Festival (Dolmetsch).
July 21-24.....	Frankfurt a/Main.....Eleventh Festival of the German Singers' League (Sängerbundesfest).
July 25-Sept. 6.....	Milan.....Opera and Concert Festival.
July 30-Aug. 31.....	Salzburg.....Salzburg Festspiele.
July (end)-Aug. (beg.)	Zoppot (Germany).....Forest Opera.
August	
July 18-Aug. 20.....	Munich.....Opera Festival: Mozart-Wagner.
July 25-Sept. 6.....	Milan.....Opera and Concert Festival.
July 30-Aug. 31.....	Salzburg.....Salzburg Festspiele.
Aug. 1-6.....	Port Talbot (South Wales).....Welsh National Eisteddfod.
Aug. 15-30.....	Verona (Italy).....Open-Air Opera in the Arena.
Aug. 21-26.....	Salzburg.....Second International Bruckner Festival.
Aug. 23-28.....	Munich.....Opera Festival: Pfitzner-Strauss.
September	
Sept. 3-15.....	Venice.....Second Biennial International Festival of Modern Music.
Sept. 6-9.....	Worcester (England).....Three Choirs Festival.
Sept. 10-11.....	Cassel (Germany).....Chamber Orchestra Festival.

*Closing date not definitely announced.

ances of compositions," whether the compositions are "half-baked" or not. Composers ought not to lower their dignity in this manner; neither is it fair for them to take such an undue advantage of the business manager of "a highly complicated esthetic institution like a symphony orchestra."

The reader might infer that I disagree with everything Mr. Judson is reported to have said in this interview. Such is not the case. It has long been patent to most of us that unwarranted pressure must have been brought to bear on some conductors to bring about the performance of works that in no way reflect the cultural aspects of America, but rather the atmosphere of dance-halls, the ugliness of our gum-chewing element, and the vapidness of sensation addicts. I sincerely admire Mr. Judson's courageous attack against the propagation of such works, which falsify our cultural standard and besmirch the character of our decent, intelligent citizens. It is time that some one stepped on this worm of vulgarity. My only intention in replying to Mr. Judson's statements is to point out that they represent the attitude of a business man, who, for business reasons, is forced to withhold from American musicians the very privileges that he claims enable European composers and conductors "to rise step by step." He speaks of conductors "passing by degrees through gruelling years in an orchestra, in various opera houses, landing, finally, as a symphonic director." May I suggest that he provide a list of American orchestras and opera houses in which our own musicians may pass through this gruelling process—especially institutions that are not already in the hands of foreigners.

So far as composers are concerned, they will never be able to estimate the quality of their work or to attain full development, unless they can turn to orchestras that are

capable of producing their works. It might be helpful to American composers if Mr. Judson also would furnish a list of "the smaller and many excellent orchestras" that he says constitute a fertile field for the composers who seek a hearing; and it would be interesting to hear the timbre of the names of those who conduct such orchestras.

I have unbounded faith in the American musician; I am unwilling to admit that he is mentally, or emotionally, incapable of doing work in any branch of music that is equal to the work of a European; but he cannot rise to the heights to which he is potentially able to rise until he has been provided with the tools that are necessary for his work. In the vocal and instrumental fields our country has produced men and women whose art is superlatively great, and if instead of constantly belittling the power of our creative musicians, of falsely claiming that they have studied too little, of placing our orchestras in the hands of foreign conductors (who have shown an execrable taste in their selection of innumerable, abortive works by their fellow countrymen, and a handful of the same type by our own composers)—if, instead of doing these things, the American people would cast off their stupid sense of national inferiority, and provide our composers and conductors with the only possible means with which they can do their work, I have not the slightest doubt whether we would speedily produce the highest type of genius in these restricted, preeminent fields. This, Mr. Judson, is the "intense cultivation" to which you refer. The plight of our composers and conductors is no different from that of men who could ride horseback better if they were permitted to ascertain what it felt like to sit on a horse. Some would be thrown off, but others would prove their mettle.

BAINBRIDGE CRIST.

Foreign News in Brief

Barbirolli Reengaged for Scotland

EDINBURGH.—John Barbirolli, who is conducting during the present season at Covent Garden, has been reengaged for next year's Edinburgh concerts of the Scottish Orchestra. This time the post will be shared only by Albert van Raalte. Soloists again are to take part at each alternate concert in Edinburgh, and the performance of works by young composers is to be greatly restricted. W. S.

New Kodály Opera Enthusiastically Received

BUDAPEST.—Zoltán Kodály's new opera, Szekler Spinnstube, recently was given its first public performance here. The story, in contrast to the fairy-tale character of Hány János, is heavily realistic. A dramatic tension runs through the eight scenes, holding together what really is a dramatic series of folk tales. The peasant songs and dances have been used cleverly and altogether the work was received with enthusiastic applause, in which the conductor, Sergio Falloni, and the heroine, M. V. Basilides, had a generous share. T.

Casella's New Opera for Germany

BERLIN.—Casella's new opera, La Donna Serpente, has been purchased for the German operatic theatres by the Edition Adler, new Berlin publishing firm. It will have its German premiere next fall and has been accepted for performance by a number of leading German opera houses. P.

Hungarian Finance Minister's Oratorio

BUDAPEST.—Baron Friedrich Koranyi, Minister of Finance in the present Hungarian Government, has completed an oratorio entitled Hymn to the Sun of St. Francis of Assisi, which will be produced here

shortly under the baton of Emil Lichtenberg. Most of the work was composed by Baron Koranyi during his scant leisure hours in his office. He is a pupil in composition of Leo Weiner, and recently had success with his string quartet. P.

Lower Austria's Haydn Festival

VIENNA.—Lower Austria, the province in which Haydn spent many years of his life, prepared elaborate Haydn festivities for June and July. The celebrations are taking place in four towns: at Wieselburg, where (at castle Weinzierl) Haydn wrote his first string quartets for Karl Josef von Fürnberg, the owner of the castle; at Melk, the home city of Johann Georg Albrechtsberger, the once famous cellist who participated in Haydn's quartet performances and who later became Beethoven's teacher in theory; at Mannersdorf, where Haydn served, about 1750, as music master to Pietro Correr, Venetian ambassador and resident of the then fashionable watering place of Mannersdorf; and at Hainburg, the birthplace of Haydn's ancestors. Here, President Miklas of Austria will attend the festivities consisting of symphonic, church and chamber concerts and including a fancy dress parade. P. B.

Brünn Hears Posthumous Operatic Novelty

BRÜNN (CZECHO-SLOVAKIA).—The German Opera of this city has given the first performance anywhere of a new opera, Knecht Jernej, by Alfred Mahowsky, young conductor of that theatre, who died here a few weeks ago at the age of twenty-five. All but the scoring of the last scenes of the opera was completed at the time of his death, and musical friends of the composer finished the orchestration after he had died. The work is novel in form in that it is almost a one-man opera, all the other characters being mere episodes and their roles small. The score is rich in melody and color. The premiere was a great success. R. P.



Tourist (to guide)—"and you say this here's th' chair in which Beethoven composed those masterpieces? Don't kid us, lady,—how did he slip under the ribbon?"

New York College of Music Holds Commencement

The fifty-third annual commencement concert of the New York College of Music (Carl Hein and August Fraemcke, directors), was given at Town Hall, New York City. An ensemble of twelve harps opened the program, the players being Elizabeth Blewitt, Victoria Brown, Beatrice Dardess, Ruth Epstein, Mabel Cameron-Goesse, Yolanda Greco, Helen Harrison, Mignon Laird, Wilhelmina Meagher, Laura Perlitch, Margaret Ryan and Ruth Seiderman, who offered pieces by Handel and Ravel, including the latter's Bolero. Anna Aidala performed Moscheles' G minor piano concerto, which was interpreted effectively. Gladys Haverty, soprano, sang the aria from Mignon appealingly; and Elsie Drechsler's playing of Arensky's piano concerto was brilliant. Bach's unaccompanied adagio and fugue in G minor served to display Frederick Dvornich's broad violin tone and his mastery of detail. Slender Thalia Cavadias, pianist, played Saint-Saëns' G minor concerto impressively. William Ebann, instructor of cello, was brought to the stage to share plaudits as composer with Emil Borsody, the performer, for his melodious cello concerto, the tarantella finale of which was especially well played. Winifred Welton's colorful soprano voice was admired in Care Selve (Handel), with cello obbligato by Erna Field. John Fina, pianist, played Liszt's E flat concerto with professional style. Accompaniments were in the able hands of Jeanne Schwartz, Madelon Miller and Mr. Fraemcke, and the young artists were recalled with enthusiasm.

Preceding the presentation of diplomas, certificates and testimonials, Mr. Fraemcke made a short address. On the stage were nearly 100 students, whose names follow: artist diploma—Anna Aidala, Flora Barnaba, Frederick Dvornich, and Yolanda Greco; teacher's diploma—Ruth Ashby, Elizabeth Blewitt, Thalia Cavadias, Elsie Drechsler, Mrs. Wanda R. Gille, Josephine Neigel, Lavina Quinn, Gloria Spoley, and Jennie Widlerlight; teacher's certificate—John Bonanni, Rachel Brecher, Helen Carouso, Mary M. Conway, Roland Crean, Sister Mary Crescentia, Yolanda De Filippis, Alexander Hanka, George Lauter, Loretta Madison, John Mangano, Carmela Mastrata, Albert Scafidi, Emily C. Schumack, Juliette Sigaline, Mrs. Stephanie Snider, Hildegard Else Uelmann, and Josephine Yaccarino; testimonials—Juliet Belsito, Sophie Beutispacher, Helene Bopp, Edna Bloomfield, Mary Burkinshier, Thomas Cappello, Ethelind Cesarini, Nora Connolly, Rea Crighton, Loretta Elizabeth Daniels, Sister

Mary Dolores, Harold Downer, Ruth Epstein, Eleanor H. Fanuele, Erna Field, Olga C. Fisher, Theodore Foth, Julia Gomez, Theresa Garguilo, Raymond Greenfield, Mrs. Fanny W. Halpern, Mildred Hamburg, Mrs. Germaine Hetteix, Elaine R. Horwitz, Reginald B. James, Mrs. Baidjar Jamgochian, Aphrodite Jannis, Roslyn Kleinman, Joseph Kramer, Fay Kriegel, Zecilia Lamdan, Eleanor Cecilia Lanning, Genaro Mambruno, Mary Maniscalco, Frederic Marshik, Victor Mazzari, Wilhelmina Meagher, Mary Frances McVann, Alice Mokarzel, Kenmai Nakaima, Walter Patrylow, Elizabeth Sabathe, Maria Sottile, Harold Tatar, Ludmiller Veilon and Vera Wilson. F. W. R.

Associated Glee Clubs Give White Plains Concert

WHITE PLAINS, N. Y.—A County Center event which attracted a large audience was the concert given by the Associated Glee Clubs of America on June 10. This massed presentation of several male glee clubs has evoked a wide and lively interest. The interesting program included four diversified groups, conducted by Frank Kasschau, Channing Lefebvre, Thompson Stone and Theodore Van York, and the numbers were sung with good effect and commendable diction.

In the third group, directed by Mr. Stone, some particularly good effects were obtained. There was admirable style and good control of dynamics, and climaxes were worked up effectively. The final group, conducted by Mr. Van York, was concluded with Krenser's Hymn of Thanksgiving, sung with broad, sonorous tone and commendable feeling. Dr. Alexander Russell was at the organ.

A group which was particularly amusing was that sung by Eight Sons of Eli, one of the encores being a clever parody on the quartet from Rigoletto. Accompanists for the glee clubs were George Mead and Emil Nielsen, Jr.

Paul Althouse, tenor, was guest artist. In his artistic delivery of an aria from Meister-singer and later in a number of songs, Althouse elicited enthusiastic applause. The beautiful quality of his voice and his even, free tonal production were appreciated and he was recalled many times. Gershwin's Rhapsody in Blue, as presented by the Howard Twins (Henry and Norman Howard) was another interesting item.

A series of students' programs are being given at the studio of Caroline Beeson Fry on Friday and Tuesday evenings this month. One complete program is being presented by William Mercer, baritone. E. H.

her tour of Virginia, Tennessee and South Carolina.

Ethel Fox will sing at Susquehanna University, Selinsgrove, Pa., next season.

Egil Foss was accompanist at the concert given by pupils of the Bogota Music Studio, at Bogota, N. J., on June 10.

Mathushek spinet grand pianos are featured novelties in the New York City reproductions of Mount Vernon and Federal Hall, built for the city's Washington Bicentennial celebration. One piano stands in the banquet hall proper of "Mount Vernon."

Following a sojourn of eight months in Vienna, during which he attended the Emil Sauer master class for pianists, Rudolph King is again teaching in Kansas City, Mo.

Caroline Beeson Fry is holding a summer session at her White Plains (N. Y.) studios, from June 20 to July 30.

Robert Dunn, baritone and pupil of Bernard U. Taylor, was presented in recital by the Englewood (N. J.) Conservatory of Music on June 7.

Among the 1932-33 engagements booked for the Barrère Salzedo-Britt Trio is a recital in Burlington, Vt.

Grace Moore, Albert Spalding and Ruth Page, three Americans, have been engaged by the University of Illinois for next season's concert course.

Sonia Sharnova sang on the Traveler's Bank Hour in Hartford, Conn., recently, under the baton of Christian Kriens.

Paul Althouse was guest at a Kiwanis Club luncheon during his stay in Halifax, N. S. The lieutenant governor of the Maritime Provinces was one of the principal speakers. Mr. Althouse was also a guest of the Commercial Club of the same city.

Emil Hauser, formerly of the Budapest String Quartet, no longer is connected with that organization.

Georgia McNally, contralto, whose Southern concert tour opened in Panama, April 1, closed her season in Jacksonville, Fla., on May 30.

CINCINNATI ZOO OPERA SEASON OPENS



COE GLADE



FREDERICK JAGEL

(Continued from page 5)

Fred Patton as Plunkett, Edward Molitore as Lionel, Natale Cervi as Sir Tristan, and Louis John Johnen as the Sheriff, completed the cast ideally suited in voice and youth for this opera.

Scintillating from the opening lines, with the humor well delineated, especially by Patton in the famous drinking song, an ensemble possible only with the special chorus which is an integral part of the company, scenic effects to heighten the charm of the dramatic action, costumes, lighting, the perfect coordination of the four leading artists, Misses Turner and Ornstein, Molitore and Patton, and proficiency of the orchestra made for a presentation even more brilliant than in the past. Molitore's first appearance this summer was hailed with enthusiasm and his singing was never better. Patton, ever a favorite, evoked gales of laughter, as did Mr. Cervi. Miss Turner's fine soprano, winsome manner and nice sense of the dramatic, gained her an immediate place in the hearts of the audience; while Miss Ornstein's rich contralto and aptness for the role, made her equally popular.

However, to his surprise and chagrin, the space opposite his stage character bore only a question mark. This unexpected disappointment he felt to be a poor preparation for giving a good account of himself, but next day's newspaper reviews of the opera's anonymous singer were such that they attracted the attention of Arthur Judson, Mr. Eddy's present manager.

CLUB ITEMS

KATHERINE NOACK FIQUÉ AT DRAMA-COMEDY CLUB

Mme. Katherine Noack Fiqué was soloist at the Bell Harbor, N. Y., meeting of the Drama-Comedy Club (Edyth Totten, president) June 2, singing Indian Dawn (Zamecnik) and Sweetheart (Hawley).

DANIEL FROHMAN ADDRESSES FIVE ARTS CLUB

Daniel Frohman made the principal address when a marble bust of the Five Arts Club president, Mrs. Kurt Gloeckner, was presented to her at a testimonial luncheon in the Hotel Astor, New York City. Honor guests also included Frederick Schweigardt, sculptor, and Toni Sarg. On the musical program were Alms Michelini, Anna Roxan, Grace Fosta, sopranos; Delice Queroux, violinist; Clinton Mac Leer and Mildred Winters, dancers. Accompanists were Gertrude Hart, Pauline Field and Howard Mott.

I See That

Zenaida Nicolina, lyric coloratura soprano, appeared as soloist at the Roxy Theatre, New York City, early in May, and was re-engaged immediately for the week of June 3.

Mary Craig sang Santuzza with the Macon (Ga.) Civic Opera Company in May.

Jacques Pillois, French-American composer and professor of modern music at New York University, will pass the summer at the MacDowell Colony, Peterboro, N. H.

Giorgio Kanakes recently opened a branch vocal studio in Newark, N. J., for pupils in that vicinity.

Florence Lyons, soprano, has returned recently from Florida where she sang many concerts. She is now in New York preparing new programs for her engagements in the fall.

Hollis Arthur Dann, pianist, appeared at Horticultural Hall, Worcester, Mass., in a short program comprising works of Bach, Mozart, Brahms and Schumann. He was received enthusiastically by the audience.

C. E. Le Massena, of East Orange, N. J., composer of Pandora, which is scheduled for its first New York performance in the fall, has received an acceptance for publication of a new operetta entitled Santa Claus' Christmas Party. Mr. Le Massena also has been commissioned to write the music for a juvenile Viking Saga drama.

Jeannette Vreeland will sing in Baton Rouge, La., in the fall.

Yvette Le Bray is spending several weeks at her family's home in De Bruce, N. Y.

Richard Crooks will sing at the Iowa State Teachers' Convention in Des Moines next fall.

Marion Telva is to be soloist with the St. Louis Orchestra in the autumn.

Sylvia Lent, violinist, gives a recital next autumn under the auspices of the Woman's Club of Richmond, Va., at the conclusion of

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MISCELLANEOUS MUSICAL EVENTS

CONSERVATORIES and SCHOOLS

Ithaca College Grants Absence Leave to Gertrude Evans

Gertrude Evans, director of the publicity bureau of Ithaca (N. Y.) College, has been granted a year's leave of absence. Miss Evans requested this suspension of her work at the college to devote herself exclusively to the demands of her office as national president of Sigma Alpha Iota. This music fraternity made Miss Evans its chief execu-



GERTRUDE EVANS

tive last year. She had been prominent in the organization for several years, and at the time of her election was serving as a province president. During the coming year she plans to include in her work personal inspection of each of the sixty-four chapters of the fraternity. This will take her to the Pacific Coast in the fall and later into the Southern states. The home office is to continue in Ithaca.

Miss Evans' connection with Ithaca College extends from her student days, when she completed a four-year course in the conservatory of music, majoring in voice and piano. She was graduated in 1922, and the following year returned as alumni secretary and director of student activities. Succeeding offices were director of public relations and field representative, and then publicity director. Miss Evans has been chosen repeatedly by the student body as advisor to the staff of *The Ithacan*, weekly news organ of the college, *The Cayugan*, year-book, and the student council. Under the stimulus of her efforts, the annual Little Theatre tournament held by the college has developed from a half-day event, contested between Ithaca and one or two visiting schools, to its present proportions. Last year's tournament drew 300 guests for a three-day period.

Original Compositions Heard at Philadelphia Conservatory

A recital of original compositions by students of the Philadelphia Conservatory of Music was given May 26, under the direction of Frederick W. Schlieder. Choral numbers included *Adoremus* and *Ave Maria*, by Sisters Mary Augustine and M. Agnes Anita. The piano selections were sonata in D, by Maria Ezerman Drake; invention, Edith C. Ulmer; nocturne, Gordon Grosvenor; *Silhouette*, Helen Kirk; and Spanish Dance and *Orientele*, Rhoda Weitzenfeld. The original works also included a romance for violin, Helen Rowley; a prelude and fugue, by Sister M. Agnes Joseph; a prelude, fugue and scherzo by Kathryn R. Grube; and *praeludium* and sonata, Katherine Lippincott. Robert Gerson contributed prelude and

fugue for strings and piano, and Bruce C. Beach, prelude and fugue for strings. A Bach chorale and Tchaikowsky's Hymn of Praise closed the concert. Artists assisting the composers were Theodore Armstrong, violin; Johanna VandenBurg, viola; Willem Ezerman, cello; and Allison R. Drake, piano. Vocal ensemble music was by the Conservatory Choral Club.

Recitals at American Institute of Applied Music

Recitals by junior, intermediate and advanced students in piano and ensemble music at the American Institute of Applied Music, New York City, under Miss Chittenden's direction, were given June 6-7-8-10. Pupils of Miss Nugent, namely, Ramona Stewart, Peggy Graves, Gerard Nugent, Edward Melvin, Marion Morse, Lillian Greene, Seymour Koppelman, Ruth Graves and Marjorie Jervis were heard on June 7; Hugo Fiorato (violin), John Boesckay (cello), and Florence Hubbard (piano) assisting.

The June 6 program of piano music brought forward four pupils of Miss Chittenden, three of Miss Nugent, two of Miss Miller and one each of Misses Peyton, Wood and Mr. Sherman. A variety of standard classic, romantic and modern music was heard, the observer noting the sentiment, intellectual interpretation, and poise of these pianists, who played from memory. They were Adelaide Brownlee, Alice Lightner, Lillian Greene, Margaret Thorne, Lucy T. Doering, Blanche Devote, Frieda Katz, Nanna Weber, Marjorie Jervis, Winifred Leonard and Janet Niles.

The June 8 program, entirely of piano works, began with Mary L. Danforth, who played an Albeniz piece with taste. Elizabeth Sturgis followed with a Brahms rhapsodie, showing intellectual appreciation. Elizabeth M. Foster's rhythm and feeling were displayed in three Paderewski pieces. Candace Bell played Brahms' Edward with dramatic power; and Elizabeth Guion's light touch in Haydn and breadth of style in Chopin were commendable. Ina Pihlman showed spirit and temperament in a Brahms scherzo; and Lillian Rung performed Liszt's eleventh rhapsodie with breadth of style. Florence Hubbard showed wide emotional sweep in Chopin's F minor fantasia; and Marion L. Tiedemann was praised for the sentiment and brilliancy attained in Moszkowski's E major waltz. Hilda Davis played two studies and a nocturne by Chopin with feeling and bravura.

On June 10, an ensemble program was presented at Steinway Hall before a large audience, sixteen players forming a string ensemble which played works by Corelli, Mozart and Haydn, with Gladys Kalmus, Marion Morse, Doris Ohms and Florence Hubbard at the piano. Hugo Fiorato, Martha McKenna and Anthony Reale, violinists, played a Kreutzer study, accompanied by the strings, the same players being associated with Florence Hubbard and John Boesckay in Dohnányi's quintet, op. 1. A Haydn minuet, arranged by Miss Nugent, was played on two pianos, eight hands, by Margaret Graves, Edward Melvin, Gerard Nugent and Ramona Stewart; and Mozart's C major sonata was performed by Ruth Graves and Marjorie Jervis. Mr. Fiorato and Edith P. Miller offered Schütt's suite for violin and piano. Debussy's suite for two pianos was performed by Marion L. Tiedemann and Candace Bell. The program was one of the best presented at the school.

Music Seminars for Columbia University

Two new seminars, initiated in response "to the striking growth in music that is now taking place in America," are to be given next fall by the department of music at Columbia University, New York City. Paul H. Lang, graduate of the Royal Academy of Budapest, who holds a teaching certificate of the University of Heidelberg and is a Licentiate *les Lettres* of the Sorbone Uni-

versity, has been engaged to conduct the seminar in musicology. Mr. Lang was for four years a student under Andre Pirro, French musicologist. The seminar in musical criticism will be led by Dr. Hans Weisse, of the University of Vienna, teacher of musical theory and analysis, who is to be in charge of the work in theory at the David Mannes Music School. Daniel Gregory Mason heads Columbia's music department.

Certificates Awarded at Wildermann Institute

Certificates for theory and practical performance were awarded to fourteen students at the Wildermann Institute, St. George, S. I., N. Y., on June 5 by the Trinity College of Music, London, England, for the first time in the United States. The awards were made by Ronald Chamberlain, Mus. Bac., A.R.A.M., M.A.

In the accompanying picture, left to right, are: (first row) Thomas Kneeshaw and Norman Taylor, honors for practical work; John Kneeshaw, Nancy Morgan, Welsh harpist, member of the faculty; Mr. Chamberlain, Maria Wildermann, Fiona McCleary, United States representative of Trinity College, member of the faculty; Jean Urba; (second row, standing) Elizabeth Hendricksen, honors for practical work; Jean McCulloch, silver medal for practical work and honors for theory and harmony; Harriet Schoffel, gold medal for practical work and gold medal for junior theory and harmony; Ruth Stirling, silver medal for practical work; Frances Skundin, Helen Di Leo, Theresa Beuerlein, honors for practical work. Gertrude Walton, Joan Holroyd, Catherine Balch, honors for practical work;



STUDENTS OF THE WILDERMANN INSTITUTE.

Martha Adams; (third row) Mary Harland, Lillian Dembner, Genevieve McGrath, Rosemarie Neumann, Margaret Mary Brown, honors for practical work; Dorothea Neumann, silver medal for harmony and theory and honors for piano; (fourth row) Mildred Behlen (Brooklyn), gold medal for senior practical work and gold medal for advanced theory and harmony; Edna Reagan, Miriam Hunt, honors for practical work; (fifth row) Kathryn Volk, Florence McMillan, Mary Fish, Lillian Escobales, Ruth Freeland, Alfonso Mistretta, and Nancy Bennett.

The Guilman Organ School

Dr. William C. Carl will sail shortly for his annual summer European trip, to be away until late September.

During his absence, the special summer course (July 6 to August 10), conducted by Willard Irving Nevins and Hugh Ross, of the faculty, has been arranged. Mr. Ross will direct a model choir, made up of those

enrolled in the summer session, for the study of problems of vocal technic and repertoire as they confront the choir master in his everyday work.

Mr. Nevins is to conduct a master class, and also teach privately.

Bidwell Named Organist at Carnegie Institute

PITTSBURGH, PA.—Selection of Marshall Bidwell as organist and director of music at Carnegie Institute was announced by Samuel Harden Church, president. Mr. Bidwell succeeds Dr. Charles Heinrich, who held the post for twenty-four years.

Dr. Heinrich left Carnegie Institute last February to assume musical duties at the College of the City of New York. Since then the institute has conducted a series of concerts with seventeen guest artists, for the purpose of selecting Dr. Heinrich's successor.

Mr. Bidwell has been organist of Coe College, Cedar Rapids, Ia., and municipal organist of that city for the past twelve years. His Pittsburgh incumbency will begin September 24. Born in New England, he received a large part of his training at the New England Conservatory of Music. He was graduated from there in 1917 and became an associate in the American Guild of Organists. He studied in France and was awarded first prize at Fontainebleau for organ playing.

Jamaica Jewish Center Recitals

Jascha Fastofsky, director of the Jamaica (N. Y.) Jewish Center, presented his pupils in five recitals this season. June 20, the

center's string ensemble gave a concert, and on June 26 they will broadcast over WEVD. Pearl Wolin won the Philamona violin donated by Julius D. Horvath as a contested prize. Miss Wolin also has been a medal winner for the past four years in the New York Music Week Association contests. Mr. and Mrs. Fastofsky broadcast violin music every Saturday afternoon over WEVD, with Mollie L. Goldman at the piano.

Musical at New York School of Music and Arts

The June 2 miscellaneous program at the New York School of Music and Arts brought several students who appeared for the first time. Alice Blanck performed a Liszt rhapsodie with excellent style; and Frederick G. Kochler sang items by Huhn and Speaks with sympathetic voice and clear enunciation. Isabelle Buchanan played a Chopin

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waltz brilliantly. Isabelle Thayer sang The Star (Rogers), exhibiting a voice of power and quality. Naomi Lindholm's appearance and clear soprano voice were noted in her singing of Connais-tu le pays (Mignon). The climax of the program was Mildred Greenwood's presentation of the piano concerto in G minor (Saint-Saëns), in which the Atlanta pianist showed technical superiority, allied with variety of touch and expression. Sarah Knight was accompanist. F. W. R.

Lee Pattison at Sarah Lawrence College

Lee Pattison has accepted an appointment to the music department of Sarah Lawrence College. He will teach advanced students in piano and give a course in the history and appreciation of music in conjunction with Frederic Hart, composer. Mr. Pattison plans to illustrate the course with informal programs of music.

Cornish School Commencement

The Cornish School, Seattle, Wash., ended its 1931-32 winter term on June 11. Commencement exercises were held in the Cornish Theatre on June 2, with Miss Cornish presenting the diplomas, and with speeches by Dr. Herbert H. Gowen and Archibald Stewart Downey. The music department graduated ten students: Oroha Moser, Tacoma, Wash.; Margaret Mayell, Sydney, Australia; Doris Suckling, Arlington, Wash.; Cordelia Forney, Elsie De Long, Sereeta Thiel, Marian Hyatt, Walter Curtis, all of Seattle; Katrina Lauer, Bothell, Wash.; and Dean Mundy, Vancouver, B. C. From the drama department: Myrtle Mary Moss, Seattle; Grace Vivian Davis, Juneau, Alaska; Bethene Miller, Union, Ore.; Martha Nash, Friday Harbor, Wash.; Vernon Worthingham, Helena, Mont.; Edgar Johnson, Garfield, Wash.; and for state management, Janet Painter, Seattle.

Intermediate music certificates were awarded to Marian Denton, Portland, Ore.; Gladys Morehead, Boise, Idaho; Sidney Schmerling, Vancouver, B. C.; and Helen Fenton, Zelma Spiegelman, Sonai Wachtin, Jean Rene Bergues, Michiko Morita, of Seattle. Seventeen younger students graduated into the intermediate music department. On the eve of the commencement exercises, the senior graduates were guests of honor at a banquet tendered by the Cornish Association, the guests then attending a special performance given by the Cornish students—a review burlesquing all the plays that had been presented in the Cornish Theatre during the past season, with special stress on The Good Hope. Graduation recitals were given during the week of June 6.

SCHOOL NOTES

Ibsen's Doll's House was presented by the Cornish Players on June 4 at the Cornish Theatre, and a special invitational performance of Love and Chance took place on June 6, prior to the Cornish Players Touring Group's departure the next day. The Cornish Players Touring Group are now on their first Middle Western tour. They play seventeen engagements in Nebraska, Texas, Oklahoma, under the management of the Lucius Pryor Concert Service; and California under the management of the Cornish Booking Bureau. Stanford University and the University of California are included in their itinerary. Love and Chance by Mari-vaux with De Musset's Caprice as a curtain raiser, are the plays they have on the road. They return to Seattle later in July.

The summer session at the Cornish School opened June 20.

Recital at Castelle School

Students of the Castelle School, Baltimore, Md., appeared in recital on June 8. The program listed Paula Hillman and Shura Dvorine, pianists; Agnes Keely, Agnes Tinnan, Mary Burns, Maud Gisson, Audrey Claypoole, Lucille Worthington, Thelma Sheller, Irene Amborn, Dorothy Kemler, Frances Fogle, Helen Stokes, Margaret McGonigle, Bertha Kappler, Viola Hewitt, Dorothy Miller, Gladys Snyder, Blanche Seidman, Ebba Boe, Anna Green Sachse and Lillian Howard Mann, sopranos; Maria Leska, mezzo-soprano; Mildred Reichard and Constance Hejda, contraltos; Barnett Hildebrand, tenor; and Charles Reviol and Robert Southard, baritones. Duets were sung by Clement Andrews and Mr. Southard, and by Miss Stokes and Miss Hedja. Music performed was by Bach, Brahms, Massenet, Mozart, Schubert, Verdi, Puccini, Ponchielli, Wagner, Mahler, Reger, Tirindelli, La Forge, Glazounoff, Goldmark and others.

German Institute in Session

The German Institute of Music for Foreigners, Berlin, is holding summer courses in piano and violin during this month and July. This series is given in the Marmormalais and in the Palast Barberini at Potsdam, and is for advanced students only. However, those who cannot meet the entrance requirements are admitted as auditors. The teaching staff comprises Edwin Fischer, Wilhelm Kempff

and Leonid Kreutzer, piano; and Georg Kulenkampff, violin.

Oberlin Conservatory Notes

BERLIN, O.—On May 9, Charlotte Bond of the senior class gave an organ recital at Finney Chapel. The next day John Toms appeared in song recital, accompanied by Caroline Boyd.

Beryl Ladd, Mus. B., played her graduate piano concert on May 12. She was accompanied in the Schumann A minor concerto by the conservatory orchestra.

Mrs. E. A. Miller's children's department gave a costume recital, May 13.

May 16 found Jean Stevenson playing her senior piano offering at Warner Concert Hall. Virginia Wilcox, Mus. B., played her graduate piano recital on May 19. The conservatory orchestra accompanied her in the Grieg A minor concerto.

On May 20 Louise Waldorf, Mus. B., gave her graduate violin program at Warner Hall. Her accompanist, Miriam Peabody, played the Brahms D minor sonata with her; and to close the program the conservatory string quartet assisted with the Chausson concerto.

Guilmant Organ School Offers Scholarships

Four free organ scholarships for the coming season have been established at the Guilmant Organ School, New York City (Dr. William C. Carl, director). This is made possible through the generosity of the Hon. and Mrs. Philip Berolzheimer, who offer the scholarships to young men and women between the ages of sixteen and thirty.

The examination tests will be held on September 30. Applications for the scholarships should be made in writing, accompanied with written references as to the character and financial standing of the candidate, also a signed physician's statement that the candidate is in sound health. All applications must be in by September 26. Full information may be obtained from the registrar of the Guilmant Organ School, 51 Fifth Avenue, New York City.

Seven Eastman Graduates on Iowa College Faculty

The Iowa State Teachers College, Cedar Falls, lists seven graduates of the Eastman School of Music on its faculty. They are Roland Searight, Charles Schaerges, Marlys Schwarc, Dana Campbell, Peggy Lagen, Frank Hill and Myron Russell.

Tarrytown Art Centre

The Tarrytown (N. Y.) Art Centre, it is reported by Emily Nichols Hatch, director, has a large summer enrollment. Dorothy Nye, Berty Jenny, Willard Sektberg and Charles Haubiel are also members of the faculty.

Earle D. Laros Receives Degree

Earle D. Laros, of Easton, Pa., pianist and conductor of the Easton Symphony Orchestra, was awarded the degree of Doctor of Music by Muhlenberg College, Allentown, Pa. Mr. Laros has been soloist with the Cincinnati, New York, Cleveland and Russian orchestras and with the New York Philharmonic, and has appeared as a recitalist. He is an alumnus of Muhlenberg College.

Boston University Honors Thompson Stone

Boston (Mass.) University has conferred the degree of Doctor of Music on Thompson Stone of that city. Mr. Stone is conductor of the New Bedford Choristers, the Handel and Haydn Society and the People's Symphony Orchestra of Boston.

Eugene Schwartz Plays

Eugene Schwartz, of the Juilliard School of Music, was violin soloist with the Mattatuck Musical Art Society, Waterbury, Conn., achieving particular success with Sontag's Serenade Orientale. Ethel C. Ziglatzki offered three Sontag songs. The composer was at the piano for both soloists.

F. W. R.

Press Comments**ANTONI SALA**

Of Antoni Sala's last appearance in Paris as soloist with the Concert Societe Philharmonique, Louis Schneider wrote in the Paris Herald: "Antoni Sala is a cellist who can be compared with the most celebrated of all. I mean Pablo Casals. His sonority is perfect as regards purity and fullness; he is a musician and has an absolutely finished technique. His cello does not hum, it sings. Sala admirably executed a pretty sonata by Porpora, and an Allegro Spiritoso by Senaillé. He gave soul to Max Bruch's Kol Nidrei. He is a true artist and deserves to occupy first place in the opinion of the public."

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STUDIO NOTES

MARION KINGSBURY CERATI

Marion Kingsbury Cerati presented her vocal and dramatic pupils in recital at her New York City studio on June 9. The program listed two sextettes, as well as solos and an interlude of piano music by Isabelle Rattner. Dorothy Greene, soprano of London, Milan and New York, and winner of the William Wade Hinshaw Scholarship, sang an aria from Bizet's Pearl Fishers, revealing a voice of pure and limpid quality. She followed this with a Schubert song, Spohr's Rose Softly Blooming, and Arne's popular Lass with the Delicate Air. Jack Kwasser, tenor, who has been heard in several light opera productions, was applauded for his singing of the O Paradiso aria from Meyerbeer's L'Africaine. Tosti's Goodbye and Edwards' Awake Beloved. Another much-applauded singer was Theodore Castellano, baritone, who offered the Pirate King's song from The Pirates of Penzance. Others featured were Marion and Antonette Clark, Rina Malsch, Margaret Bidwell White, Regina Feiner, Isabelle Rattner, Yolanda Nicotina and Dorothy Rachliss. Mrs. White has a well placed and pleasing contralto, which she employs with skill and musicianship. All the performers were distinguished by interpretative good taste and their numbers were chosen well within the range of their voices and suitable to display their degree of advancement. The studio was crowded with an appreciative and friendly audience. After the musical program a short comedy, entitled Whipped Cream, was presented, in which Lorraine Malsch and Harry Rieckenwald were cast. The dramatic action was swift-moving and smooth, and the two characters played with skill. Miss Malsch has made vast improvement since last year. M. L. S.

VIRGINIA COLOMBATI

Two pupils of Virginia Colombati, vocal teacher, made their first appearance at a tea given at the Coppini Sculpture Studio, New York City, June 5.

Mary Benjamin, contralto, and Barbara Scudder, coloratura soprano, offered two groups of solos. Both students showed complete assurance in their tone production and musicianship. Betty Grobel, lyric soprano, who has sung in concert here and abroad, assisted Miss Benjamin in several duets and closed the program with a group of solos. J. V.

RALPH DOUGLASS

Ralph Douglass, pianist and coach, will divide his time between his New York City studio and Southampton, N. Y., where he is organist of St. Andrew's Dune Church and where he will take part in several programs to be given this summer.

Gladys Goode, a Douglass student, appeared recently in a program of songs at Bronxville, N. Y. Hilda McMillan gave a joint recital with Mr. Douglass in Pleasantville, N. Y., on May 26 and will repeat the program July 6, at Ticonderoga, N. Y. Winifred Pletts, another artist-pupil, is planning a New York recital in the early autumn. She was heard on June 4 in a group of Scotch songs, followed by The Blue Danube.

MME. CARL FIQUÉ

Piano, vocal and violin numbers comprised the program presented on June 10 at the Fiqué Studios, Brooklyn, N. Y. Claire Maraynes, Mrs. Ralph Hill, Marion Smith, Edward Schoenemann and Alice Ratiner, pianist participated. Miss Ratiner again demonstrated talent; Mrs. Hill played with poetic feeling; and Mr. Schoenemann's performance of Weber's Concertstück was brilliant. Miss Maraynes and Miss Smith showed marked improvement. The singers included Edyth L. Stith, who sang with feeling, and Ruth Sattler, contralto, who also pleased her audience. Ruth Jones, violinist, who has unusual talent, and Ingols Paulsen, whose tone is excellent, played with expression and skill. Special interest was shown in Frida Paustian, composer, whose songs have appeared on previous programs. A duet and romanza for piano were featured on this occasion. F. W. R.

CARL FRIEDBERG

Carl Friedberg, member of the piano faculty of the Juilliard Graduate School, presented seven of his students in debut recitals last winter at The Barbizon, New York City, under the auspices of the National Music League. These were Diana Bernhard, Celia Saloman, Phyllis Grossman, Catherine Carver, Bernice Kamsler, Helen Windsor and Huddie Johnson. Nuta Dines, also a Friedberg pupil, has prepared Ernst Toch's new concerto for piano and orchestra, and probably will perform it

next year. She has played the composition in Europe and with several orchestras in this country.

YEATMAN GRIFFITH

Clifford Newdahl, tenor, has been engaged by the St. Louis Municipal Opera Company for leading roles in Blossom Time, The Land of Smiles, Katja and other operettas which will be presented during the summer season. Mr. Newdahl was a member of the American Opera Company.

John Lamont, WOR baritone, is heard in frequent song recitals over this station. His programs include Italian, French, German and modern English songs. He was engaged recently as soloist for the First Church of Christ Scientist, Bronxville, N. Y.

Both singers are pupils of Yeatman Griffith.

MRS. HENRY HADLEY

Mrs. Henry Hadley gave a reception last month for two of her students, Florence Law, grandniece of Bonar Law, once Prime Minister of England, and Frank Lindsey, baritone. Both students are unusually talented, displaying excellent musicianship and interpretative ability. Miss Law's voice is a lyric soprano of wide range, while Mr. Lindsey's baritone is powerful. The young singers were cordially received by the guests. J. V.

ETHEL GLENN HIER

Louise McDowell, twelve-year-old piano pupil of Ethel Glenn Hier, gave a recital at Miss Hier's Roselle (N. J.) studio on June 3. Mrs. Albert E. Wirth, violinist, was the assisting artist. Miss Hier was listed among the composers with her A Day in the Peterborough Woods, dedicated to Mrs. Edward McDowell.

ESTELLE LIEBLING

Yvonne D'Arle, soprano, had the main role in the operetta The Riviera Girl with the St. Louis Municipal Opera Company during the week of June 13. Miss D'Arle has been engaged also to sing leads in four other operettas during the St. Louis season.

Kitty Carlisle, soprano, made her debut in the principal role of the condensed version of Rio Rita at the Capitol Theatre, New York City, June 16. Lillian Shalit, soprano, was in the same production.

Wilma Miller, coloratura soprano, is to sing Titania in Mignon at the Steel Pier in Atlantic City, N. J., during the week of June 26. Miss Miller is scheduled also for a leading part in the opera Cinderella, to be given in New York City on June 28.

Paul Cadieux, tenor, was heard at the Coliseum Theatre in New York, June 11, 12, 13 and 14. Mr. Cadieux was soloist with N. T. G. at Loew's Boulevard Theatre (New York), May 12, 13 and 14.

Maude Runyan, mezzo-soprano, was soloist at the Woman's Club, Yonkers, N. Y., June 7.

Nancy Baskerville, Carol Chandler and Jane Ellwood, a trio known as the Gingham Girls, sang at the benefit given for the Actors Club in the Waldorf-Astoria, New York City, June 12.

Maria Samson, soprano, was soloist at the garden fête given on the Muncie Estate at Great Neck, N. Y., on June 18. Devora Nadworney, contralto, and James Wolfe, tenor, were soloists that evening.

Edwin Delbridge, tenor, has been selected as a soloist at the Presbyterian Church, Rye, N. Y.

All of these artists study with Estelle Liebling.

SAMUEL MARGOLIS

Pier Maria Zennaro, baritone, artist-pupil of Samuel Margolis, has been engaged for ten guest performances at Monte Carlo for the 1932-33 season.

FRANCIS MOORE

Mary Shambaugh, artist-pupil in piano of Francis Moore, recently gave a recital at Mr. Moore's New York studio, playing a program ranging from Bach to the moderns. Miss Shambaugh, who is twenty-two years old, has received her master's degree in music at New York University, where she paid her tuition by teaching piano. Maurice Graham and Mary Kapelan were presented by Mr. Moore at his home in Pelham Manor, N. Y.

FLORENCE OSTRANDER

Vocal artists from Florence Ostrander's studio are active in opera, concert and radio. Dell Potter sang in the performance of Carmen, New York City, May 25. Radio broadcasts over WPCH, Wednesday afternoons, are bringing out Miss Potter, Berry Whitehill, Edna Pendleton, Josephine Wasserman and Freddie Wolf. Mme. Ostrander's final recital of the season is set for this month.

ADELE RANKIN

Rankin pupils have appeared at the Republican Club, Bayonne, N. J.; Czechoslovakian Society, Union City, N. J.; Eastern Symphony Orchestra, Jersey City, N. J.; Women's Club, Stony Point, N. Y., and in various churches of the metropolitan area. Mrs. Winston Lyons gave a program at Kingston, Jamaica, B. W. I. Grace

Fisher has been singing soprano roles in Italy. A recital by twenty-two pupils was given recently at the Wurlitzer Auditorium, New York City.

FRANCIS ROGERS

Helen Marshall, soprano, pupil of Francis Rogers of New York, recently was heard in concert in Joplin, Mo. Miss Marshall is a Joplin girl, and the recital was sponsored by the local Chamber of Commerce. Her program listed numbers by Mozart, Sadler, Brahms, Bachelet, Delibes, Gluck, Horsman, Quilter, Nevins and Strauss.

ADA SODER-HUECK

Two artists from the studio of Ada Soder-Hueck, namely Gladys Burns and Rita Sebastian, have been engaged for the Cleveland opera season.

MAY SCHEIDER STONE

Clara Lieber, mezzo soprano, sang on WMCA in April. The May Stone Folk-singers (mixed quartet) broadcast over WINS last month. Helen Field, soprano, was soloist for the Parents Association in May at the Eighty-ninth Street School, New York City. Betty Wayne, coloratura soprano, sang over WINS three times during May, June 7 and 10; Clara Lieber, over WMCA June 2, 7 and 14. Christine Caldwell, soprano, was soloist at Plymouth Church, Brooklyn Heights, June 2, and soloist, June 11, at the WWCA pageant on the estate of Mrs. Mollenhauer, Bay Shore, N. Y. Erna Miru, soprano, appeared at two private musicales in Boston. These singers are from the May Scheider-Stone Studio.

FLORENCE TURNER-MALEY

Dorothy E. Coleman, soprano, gave a recital in the Turner-Maley studio at Stein-

way Hall, New York City, May 22, with Samuel R. Eves at the piano. John H. Patrick, basso, presented a program there on June 5 with Frank Howard Warner, accompanist. Both are pupils of Mrs. Florence Turner-Maley.

La Forge-Berumen Summer Recital

The first of the annual series of La Forge-Berumen summer school recitals was given in the New York studios on June 9. An audience of more than capacity proportions attended and enthusiastically applauded the performers. Harold Dart, pianist, pupil of Ernesto Berumen, opened with Three Country Dances by Beethoven. Mr. Dart possesses a firm, colorful tone, fluent technique, and considerable musicianship. Mary Tippet, soprano, sang the aria from Traviata in her customary pleasing manner. Hazel Arth, contralto, offered a Debussy aria, her sonorous voice freely produced and artistically applied. Mr. Dart played a second group of piano solos; and Harrington van Hoesen, baritone, sang German and English numbers, his vocal ease and resonance much in evidence throughout his singing. Kathryn Newman, soprano, was heard in two arias from La Sonnambula. Miss Newman has a voice of beautiful quality and flexibility. Concluding the program Marie Powers, contralto, gave a miscellaneous group, employing her excellent voice with skill. Beryl Blanch was at the piano for Miss Arth and gave her sustained support. Frank La Forge accompanied the rest of the singers and added greatly to the pleasure of the evening. These recitals are given each Thursday evening until September, when the studios will close for a vacation period of a month. M. L. S.

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NEW PUBLICATIONS

MISCELLANEOUS

REVIEWED BY LEONARD LIEBLING

Listening To Music, by Douglas Moore, associate professor of music of the Joline Foundation in Barnard College, Columbia University.

A book (dedicated to Daniel Gregory Mason) intended for the music lover, and "no previous training in music is required to understand the material which it contains. Technical matter is stated as simply as possible and no technical terms are taken for granted. It must be remembered, however, that musical experience is the most important aid to musical appreciation and that the explanations of the text should be related to the music which they explain. This must be provided by the reader, who with the aid of the phonograph, radio or mechanical piano should be able to supplement his opportunities past and present of hearing music."

Musical examples are relegated to the Appendix of the book, for those able to read and understand them.

There has been a flood of volumes telling how to appreciate and how to listen to music. Prof. Moore's contribution is a noteworthy one, starting with a chapter on The Language of Music, and winding up with sections on symphonic works, opera and oratorio. He sets forth arrestingly the expressional aspect of compositions, abstract and programmatic, and elucidates also some of the processes of the creators. He seeks to lessen the terror which many non-musicians feel in the presence of "harmony," "counterpoint," "intervals," "tone vibration," "instrumentation" and the like. The orchestra is dissected without horrific terminology. Rhythm is explained, with Yankee Doodle and Old Black Joe as primary examples. Musical notation and its terminology appear in rational light. (For instance, "The sign *sf*, abbreviation for *sforzando*, which the composer may put under any note, means that the tone is to be suddenly enforced, and easily turns an unaccented note into a prominent accent.")

Melody, harmony, design, tonality, how compositions are put together and what their subject matter means, polyphony (a particularly successful chapter) development, form, the symphonic manner—all are illuminated by Prof. Moore for his desired class of readers, with devoted care, clarity and thoroughness.

Suggestions for additional reading and records to be employed for study and analysis, are supplemented by the author in the last pages of his work.

Any musical tyro who peruses *Listening to Music* and is not benefited by it, had better return to his tabloids, his radio jazz and his crooners. (W. W. Norton & Co., Inc., New York.)

Miscellaneous

Reviewed by Grace Hofheimer

Morris Dance, on the Old English tunes for two pianos, four hands, by Elizabeth Gest.

This is a rollicking number for a two-piano program, not too difficult for fairly advanced students.

Miss Gest has made interesting use of the tonic seventh and the dominant ninth chords. Altogether, the harmonization lifts this setting out of the ordinary banality to be found in most folk dance settings. (Boston Music Co.)

Here and There, by Harold Craxton.

Sunny Jim (A Poster), An Eastern Fragment (Sudanese Melody), Hoppity Hop, A Great Western Fragment (Chocolate, cigar-

ettes, morning papers). About second and third grade.

"Sprightly, with not too much force," says the author regarding Sunny Jim. The English will have their little joke. The theme is very familiar as that whistled by the crowd when the umpire orders a ball player out of the game.

The Sudanese Melody has a haunting lilt. The last might be used by teachers trying to connect the ideas of spoken words and musical phrases. It is written on the cry of a newsboy at Swindon Station. Oxford University Press; Carl Fischer, Inc., agents.

Hymn Book

Reviewed by Alfred Human

Union Hymnal. Songs and Prayers for Jewish Worship.

A second revision of the Union Hymnal,

published originally in 1892 by the Central Conference of American Rabbis, is an arresting musical and devotional compilation which commands the respect of any musician. It would seem to a critical observer that the Central Conference and its committee on synagogue music, with Abraham W. Binder of New York as musical editor, has achieved its ideal in this admirable hymnal: "to combine Jewish and general musical values."

The first edition of the Union Hymnal, it is stated in the historical preface, was compiled by the conference and the Society of American Cantors in 1897, after several attempts had been made to create a Jewish hymnal. This first endeavor contained hymns from the Gottheil and Temple Emanu-El hymnals, also from the Penina Moise and Simon Hecht collections. The first revision was brought out in 1914 by the conference, containing 226 hymns, compared with 129 in the original edition. Another revision was urged, and from 1917 until 1924 studies were made by committees. The work of the third edition was completed in 1930, with 266 hymns, extensive additions, reharmonizations, new poems, and a wealth of fresh material by Jewish composers.

By utilizing the traditional melodies in modernized dress, the editors have performed a distinguished service of distinct artistic as well as pietistic value. Any musician will profit by traversing these pages, reflective of the noble traditional airs and the universality of the devotional spirit. Besides the contemporary American creators, most of the masters are represented, from Bach to Mozart and Beethoven; the authors likewise represent all schools. (Compiled and published by the Central Conference of American Rabbis.)

Baldwin Company Announces New Masterpiece Piano

The Baldwin Piano Company has announced a new type instrument entitled the Masterpiece Model. It is stated by this company that "although in the opinion of the World Expositions in Paris, 1900, St. Louis, 1904, London, 1914, and in the expressed approval of great musicians, the Baldwin was preeminently a remarkable piano, and as nearly satisfactory as it was humanly possible to make it in reproducing the interpretative desires of eminent pianists, the men who made the Baldwin were not satisfied. Year after year, the staff of the Baldwin engineers continued their experiments, in laboratories and on pianos in constant use. Musical authorities of America and Europe were called in constantly to analyze, check and recheck the discoveries of these engineers. Together they worked to achieve a Baldwin tone standard of resonance, solidity and richness."

In 1925 at the initiative of Lucien Wulsin, president of the Baldwin Piano Company, scientists started the development of what they believe to be an invaluable ally, the Tone Spectrograph. This electrical instrument not only visualizes and records tone vibrations but also analyzes tones into their component harmonic partials. Through this development, the Baldwin Tone Spectro-

graph has developed a new conception of piano tone which can be accurately recorded for all time. By modern physics, visible graphs of the piano tone of every Baldwin is assured absolute uniformity by this new standard."

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Barrère Opens Woodstock Concerts

Georges Barrère opened the series of Sunday concerts at the Maverick, Woodstock, N. Y., on June 12, playing four Bach sonatas for flute, with Germaine Schnitzer at the piano. July 12, Mr. Barrère is to initiate a six week season at Chautauqua, N. Y., where, in the absence of Albert Stossel, he will be the regular conductor of the orchestra. Mr. Barrère has accepted his usual classes and is one of the scheduled soloists at Chautauqua.

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The Musical Courier desires to obtain the present addresses of the following:

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*See first editorial page for list of other representatives

Music Notes From Coast to Coast

(Continued from page 15)

PORTLAND, ORE.—Marion Bauer, of New York City, lecturer and composer, spoke here recently on Music in the Twentieth Century. The event was sponsored by the Oregon Federation of Music Clubs, Helen Calbreath, president.

The Ellison-White Conservatory of Music, founded by J. R. Ellison and C. H. White, has been taken over by Frances Striegel Burke, Ethel Miller Bradley and Elsie L. Kraus, members of the faculty. J. R. O.

ROCHESTER, N. Y.—The Eastman School of Music, following its annual custom, has been presenting its graduate performers in recitals and concerts at Kilbourn Hall. The series opened with a concert by the Rochester Civic Orchestra (Dr. Howard Hanson conducting), the program for which consisted of works by members of the composition classes of the school. Two concerts by the same orchestra (Ed Hanson directing) presented various instrumentalists as soloists in movements from concertos and arias from operas. The Eastman School Orchestra (Samuel Belov, conductor) closed the series with a concert on June 3.

The opera department of the school staged two performances of Gluck's one-act opera, *Der Betrogene Kadi*, and Offenbach's *Paquerette*. Both were given first Rochester performances and the Gluck its premiere in America.

The Rochester Civic Orchestra closed its season of Sunday popular concerts at Strong Auditorium, May 22. The University of Rochester Glee Club (Theodore Fitch, director), was an assisting ensemble. Berlioz' *Fantastic Symphony* was a feature of the program. Guy Fraser Harrison conducted.

The Ukrainian Chorus (Alexander Koshetz, leader) and the Ukrainian National Ballet (Vasile Avramenko, director) united

in a concert at Columbus Auditorium on May 17. The event was sponsored by the Rochester Ukrainian societies and was a tribute to the Washington Bicentennial Celebration.

The summer session at the Eastman School of Music opens June 27 and will close July 30. A number of recitals by members of the school faculty are announced coincident with this session, and also a concert by chorus and orchestra. R. S.

SALT LAKE CITY, UTAH.—The Creation is to be given here the latter part of this month, and it has been decided not to hold it in The Tabernacle. Nor will it be held on the University of Utah campus, as heretofore. Just where it will be staged has not been decided definitely at this writing. One suggestion was to give it at the Saltair resort on Great Salt Lake, constructing a platform for the purpose, but it appears that this will not be done. Rehearsals are taking place in the Hotel Utah. The presentation of *The Creation* is Salt Lake City's outstanding musical event of the summer season and it always attracts a throng.

Frank Asper, an organist at the Mormon Tabernacle, has returned from an Eastern and Middle Western tour, during which he performed at the consoles of some of the country's largest organs. His first program was given at the Rockefeller Chapel of the University of Chicago.

A chorus of approximately 1,000 Trail-builder Boys and Mid-Kan-Wees of the Salt Lake Stakes of the Church of Jesus Christ of Latter-day Saints, was an outstanding feature of the Sunday morning session of the Primary Association's general conference of the church, June 10-12.

Harriet Ware, of New York City and Plainfield, N. J., American composer and pianist, was a recent guest of Emma Lucy Gates Bowen, Salt Lake City soprano and granddaughter of Brigham Young, first governor of Utah.

Clarence J. Hawkins, bandmaster at the University of Utah, has returned from the

Pacific Coast, where he has been visiting the University of California and other educational institutions for the purpose of observing what they are accomplishing in music.

The new Salt Lake Civic Music Association, which recently completed its first year of activity, has come out well from every standpoint. The last offering was a recital by Coe Glade, Chicago Opera contralto. Solicitation by the association for new members will begin in September, and prior to this present members will be given an opportunity to file renewals.

F. L. W. B.

Frederick Jagel to Summer in Scotland

Following his appearances with the Cincinnati Zoo Opera, Frederick Jagel will sail to day on the SS. Cameronia for Glasgow. There he will join his wife and two sons at his wife's family home in Ayrshire.

Mr. Jagel has been reengaged for his sixth consecutive season by the Metropolitan Opera Company. Last season he was heard in *Traviata*, *Lakmé*, *Sadko*, *Norma* and *Tales of Hoffmann*. He sang on May 18 and 21 at the Ann Arbor Festival, a re-engagement from last spring, when he appeared in *Pierré's* Saint Francis of Assisi.

Mildred Johnson in Recital

Mildred Johnson, contralto, known for her radio and church work, was received cordially by a large audience at the Sibyl Sammis MacDermid Studio in New York City, June 9. Her program was interesting and well arranged, and included oratorio and operatic arias; Italian, French and German songs; with a final group by American composers.

Miss Johnson was in excellent voice, displaying its true contralto timbre and her high tones, of good quality, were produced freely. Her powerful voice is essentially dramatic, and the program contained a predominance of

such numbers. To the enjoyment of the audience, Miss Johnson sang Mr. MacDermid's effective *Sacrament* as one of her encores, with the composer at the piano. For the remainder of the program the contralto had the able assistance of Joan Herford Lambert, pianist.

Following the recital, Mr. and Mrs. MacDermid were hosts at a reception for Miss G. N.

Davis, a Singer in Diverse Branches of Vocal Art

Ernest Davis, American tenor, is equally at home in recital, oratorio and opera, as festival artist or soloist with orchestra. In the latter capacity he has sung on ten occasions with the New York Symphony Orchestra (Walter Damrosch, director); four times with the London Symphony Orchestra, at Queen's Hall, London; at the Hollywood Bowl with the Philharmonic (Bruno Walter, conductor); and with many of the prominent orchestras of the United States. Operatic appearances have been made with the Boston Grand Opera Company, Philadelphia Civic Opera Company, Cincinnati Open Air Opera, San Diego Opera Company and the Chicago Festival Opera; also with several Italian opera companies. Mr. Davis returned recently from Germany, where he spent two years coaching and giving concerts. He was soloist three times with the Siemens Berliner Maennerchor in Berlin. The tenor took the opportunity to coach Wagnerian roles and German Lieder with Kurt Schröder, first conductor of the Municipal Opera at Cologne. Upon returning to New York, Mr. Davis was engaged immediately by Walter Damrosch to sing Tannhäuser over an NBC network.

Richard Lert for Hollywood Bowl

Richard Lert, German conductor and husband of the novelist, Vicki Baum, is to conduct a concert at the Hollywood Bowl on July 21.

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EDWIN McARTHUR, pianist and coach, will teach in his New York studios all summer. He was at the piano for the New York recitals of Dan Gridley, Frederick Jagel, Muriel Brunskill, William O'Donnell and Rosita Anday this past season. Mr. McArthur also accompanied Kathryn Meisle on a tour of twenty-six dates and performed in like capacity for the broadcasts of Anna Case and Mario Chamlee. (Sylvia Salmi photo.)



BANQUET OF THE UTICA, N. Y., COMMUNITY CONCERT ASSOCIATION, held at the Hotel Utica this spring. This Community Concert unit is sponsored by the B Sharp Musical Club.



ROBERT KITAIN, violinist, recently was heard in a Paris recital. (Photo by G. L. Manuel Frères, Paris.)



WILLIAM O'TOOLE, teacher of piano, held a demonstration recital by his pupils at his New York studios on June 20. He recently addressed the Philadelphia Music Teachers' Forum, his subject being *The Creative Teacher*. Mr. O'Toole will hold his annual summer course for teachers at his New York studios beginning July 5.



LINA PAGLIUGHI has been appearing with the Imperial Opera Company in Sydney, Australia, as Lucia, Gilda and Rosina.



RUDOLPH REUTER, pianist, will make his sixth appearance as soloist with the Chicago Symphony Orchestra next season. (Daguerre photo.)



JANE GOUDE received a lesson in the proper rearing of baby lions during convalescence following her recent accident. Her instructor was Dr. Arthur R. Metz, distinguished Chicago surgeon. Miss Goude, a representative of Civic Concert Service, Inc., has organized numerous Civic Music Associations in the South and West.



VIRGINIA COLOMBATI, vocal teacher and coach of Josephine Lucchese, Hallie Stiles and Claire Alcée will teach in her New York studios this summer.



SINGERS HEARD IN WASHINGTON, D. C.

Peaceful Bear, young Indian tenor, student at the Juilliard School of Music, is shown with Helen Denton, soprano, called Chief Star, and their manager, Marguerite Easter, in the national capital during a tour through Maryland, Delaware and Virginia. Their Washington schedule included a recital at the American University and an interview with Vice-President Curtis.



YEHUDI MENUHIN with his two sisters, Hepsibah (left) and Yalta (right) and his new bicycle, a surprise gift from his mother. The three children ride through the paths of a forest surrounding their summer villa in the outskirts of Paris.



MADALAH MASSON, Australian pianist, in the grounds of St. Luke's International Medical Center, Tokyo, Japan, after a five-month stay from the effects of severe burns.

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